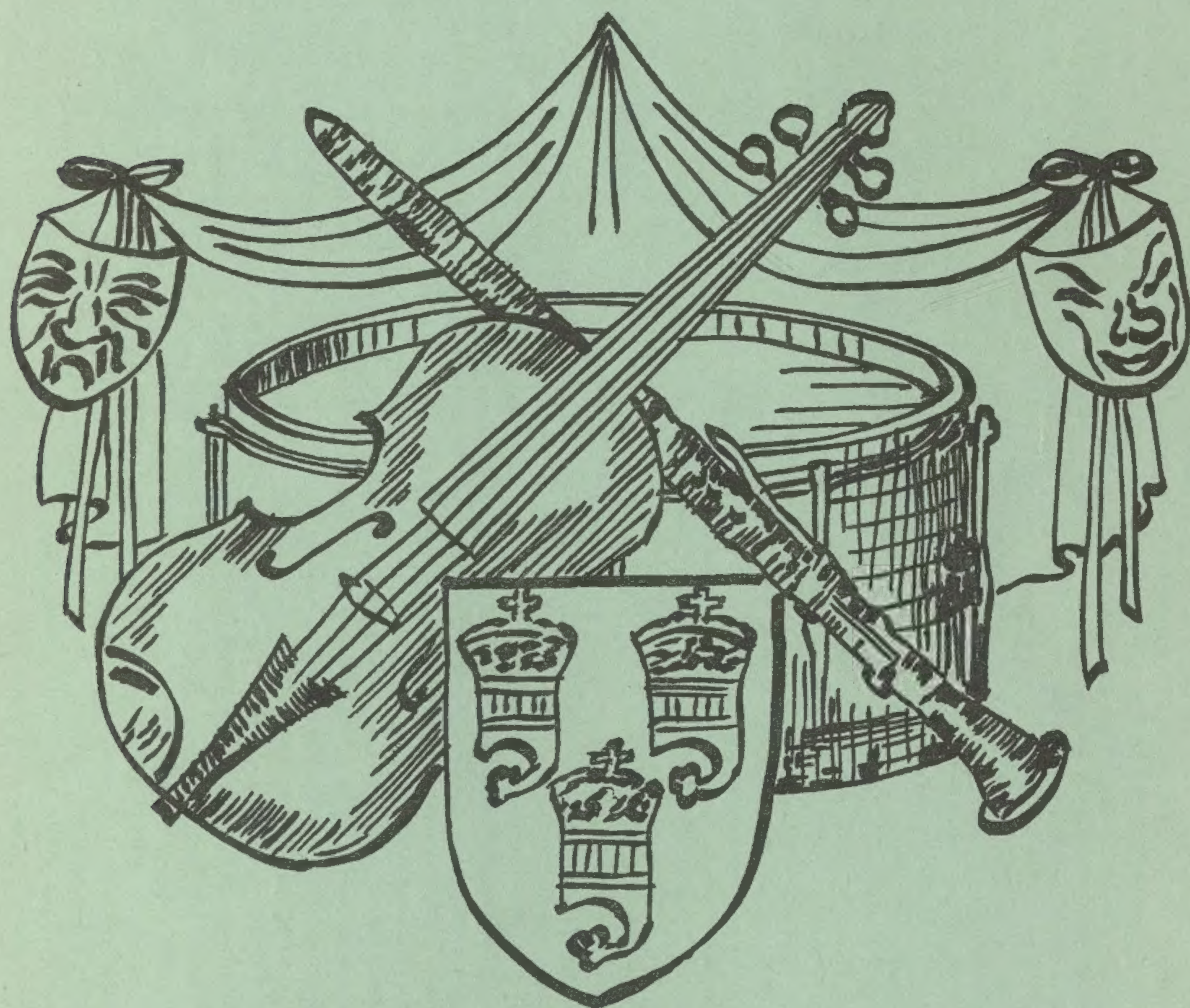


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MAGAZINE



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# THE RCM MAGAZINE

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# THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND  
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND  
THE OFFICIAL JOURNAL OF THE RCM UNION

Volume 80, No. 1 1984

*The Letter killeth, but  
the Spirit giveth life*

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THE PRESIDENT WITH THE MAYOR OF KENSINGTON AND  
CHELSEA AND THE CHAIRMAN OF THE COLLEGE COUNCIL



## EDITORIAL NOTES

The Centenary year has ended. In it and 1982 well over £3m. was raised by the Appeal, which still continues. It seems an appropriate occasion to list below the major contributory events, in the confident hope that further fine music-making and generosity will come together for the College's benefit:

1982

28 February Service of Thanksgiving in Westminster Abbey, and Reception at St. James's Palace to re-enact the 1882 Inaugural Meeting.

14 March Berlioz's *Grande Messe des Morts* in the Royal Albert Hall by The Bach Choir and RCM Symphony Orchestra and Chorus, conducted by Sir David Willcocks, with Robert Tear as soloist. (Presented in association with IBM UK Ltd.)

26 June Junior Department concert.

5 October Gala performance of *CATS* in New York. (Proceeds shared with The Actors' Fund of America.)

23 October RCM Musithon. (Sponsored by Clerical, Medical and General Life Assurance Society.)

28 November Mahler's Symphony no. 8 in the Royal Albert Hall by The Bach Choir and the RCM Symphony Orchestra and Chorus, conducted by Sir David Willcocks. (Presented in association with Book Club Associates.)

5 December Carol Concert in the Royal Albert Hall by The Bach Choir, RCM Chorus and Brass Ensemble, conducted by Sir David Willcocks. (Presented in association with Book Club Associates.)

1983

30 January Concert in the Royal Albert Hall by the RCM Great Gala Orchestra, conducted by Sir Alexander Gibson and Sir Georg Solti, with Daniel Barenboim, Itzhak Perlman and John Wallace as soloists. (Sponsored by Leslie & Godwin (Holdings) plc and Sunley Holdings Ltd.)

12 March Concert in the Royal Albert Hall by Michael Collins, The Equale Brass Ensemble, Léon Goossens, Julian Lloyd Webber, Marisa Robles Harp Ensemble, Robert Tear, Sir George Thalben-Ball and John Williams, with an Orchestra from the RCM. (Sponsored by Book Club Associates.)

22-26 March Richard Blackford's commissioned opera *METAMORPHOSES*. (Supported by Barclays Bank plc.)

17 April Premiere of the film *WAGNER*

23 May Concert in the Royal Albert Hall by the RCM Symphony Orchestra and Chorus, conducted by Sir Charles Groves, Sir John Pritchard, Sir Michael Tippett and Sir David Willcocks, celebrating the Centenary of the College's Royal Charter. (Sponsored by Commercial Union Assurance Company plc.)

22 June Dame Janet Baker and Malcolm Martineau, and a Piano Quintet from the RCM, at the Mansion House. (Sponsored by London and Scottish Marine Oil.)



- 13 July Mahler's Symphony no. 3 at the Royal Festival Hall, performed by the Royal Academy of Music Symphony Orchestra and Women's Chorus, and boys from St. John's College School, Cambridge, conducted by Maurice Handford, with Helen Watts as soloist. (Sponsored by the Princess Grace Hospital.)
- 6 October Barry Manilow at the Royal Festival Hall. (Proceeds shared with the Central British Fund for World Jewish Relief.)
- 2 November Centenary Appeal Auction at Christie's. (Sponsored by Allied-Lyons plc.)
- 7 November Concert at the Royal Festival Hall by Placido Domingo and the RCM Symphony Orchestra and Chorus, conducted by Robin Stapleton. (Proceeds shared with the Royal Opera House Development Appeal and Royal Opera House Trust.)

The following works commissioned by the RCM had their first performances during the Centenary celebrations:

Joseph Horowitz	<i>Endymion</i>
John Lambert	<i>Seasons</i>
Humphrey Searle	<i>The Three Ages</i>
Malcolm Arnold	Trumpet Concerto
Edwin Roxburgh	<i>Saturn</i>
Elizabeth Maconchy	<i>My dark heart</i>

In addition to the publication of a history of the College, the first of the catalogues of its Museum of Instruments, and a recording of the music performed at the Service of Thanksgiving, the year saw the completion of James Archibald's film, which is to be shown on Channel 4.

The 'new' cover was designed by 'a student', and was used for the Union Jubilee issue in 1956, and until 1965. It is proposed to vary its colour for the next two issues.

The last issue of the Magazine included some mistakes, alas. Some were obvious, and it would be otiose to draw attention to them by apologising for them individually. But some were hurtful or misleading, and should be apologised for and corrected. The year in which Caroline Mintey (as she was) first met Hilda Klein should have read 1962. The age limit for Junior Associates of the Friends of Covent Garden is 26. The very faint photograph of the new plaque in the Royal College of Organists looked satisfactory on the proof. There should of course have been a photograph of our deeply mourned Herbert Howells. For these and other lapses the Editor apologises.

Michael Tillett, the Director of Music at Rugby School, has presented to the RCM Library a copy of *A History of Rugby Philharmonic Choir 1867-1982*, compiled by M. Eileen Wilson Smith. (It is obtainable from Freeman and Neale, 42, Lawford Road, Rugby, for £1.75; £2.20 with postage and packing.) He is now the Director of this amateur choral society, whose changing conditions during more than a century are depicted; the list of works performed, concert by concert, shows how tastes have changed.



In response to the request for corrections to the *Centenary Record* Miss Margery Elliott, who was at the College throughout 1946 and 1947, has written from Birmingham to point out that Dr Darke started 'Choral Group No. 1' in the Autumn Term 1947. She was its first Librarian, and it sang Bach's *Jesu, priceless treasure* at a chamber concert on 10 December 1947. (The book says that 'from autumn 1949 there was usually a termly choral group concert, conducted by Darke'.) There is also no mention of Keith Falkner's term as a singing teacher (January-March 1946), before he went to Italy for the British Council; Miss Elliott was a pupil of his. She quotes too the reasons given for the negative official response to a student delegation asking for a choir: (a) it would have to meet on Wednesdays at 2.30; (b) the members would all want lunch; (c) the cafeteria couldn't cope.

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#### DIRECTOR'S ADDRESS — 9 JANUARY 1984

1983 was for all at the College an exceptionally busy, eventful and exciting year. It was a year during which many people worked extremely hard for the College, and not only for the Collegians of today but also for the Collegians of future generations who will enjoy the significant improvements which will have been made possible by the Centenary Appeal.

The Appeal total has now reached £3,226,542, thanks to the devoted efforts of members of the Appeal Committee, under the inspired leadership of Mr Leopold de Rothschild. This success is due to the generosity of a very large number of donors from all parts of the world, many of whom have not only given money but have helped the College in other ways, taking a keen interest in our affairs. A number of Professors, members of the Administrative staff and students have given valuable support to the Appeal by participation in fund-raising events at the Royal Festival Hall, Royal Albert Hall, the Mansion House and other venues.

- I believe that 1984 will prove to be no less busy, no less eventful, and no less exciting than 1983, for further sustained effort will be required of us all during the year if we are to reach our initial target of £4 million and so fulfil the aims of the Appeal. His Royal Highness The Prince of Wales, who with The Princess of Wales has already done so much for us, has indicated that he will be pleased to continue as President of the Appeal throughout 1984.

In my last Address I spoke of the new Library which during the coming months will be made available by the conversion of the rooms in the basement of this building. The transfer of all the music, books and manuscripts from the existing Parry Room Reference Library and Wolfson Lending Library will be undertaken during the summer, so that the new Library complex can be fully operational by September.

Side by side with this work on the new Library will be the detailed planning of a new Opera Theatre in the garden of the College. The College Council, encouraged by the success of the Appeal to date, and confident that there will be a continuing generous response to it, have authorised planning to go ahead, with the aim of completion of the new Theatre by the summer of 1986. A small sub-committee under the Chairmanship of Mr John Denison, and including Sir Hugh Casson, Mr George Christie, Mr David





THE PRESIDENT UNVEILING THE PLAQUE TO COMMEMORATE  
THE OPENING OF THE DINING AND COMMON ROOMS ON 22 NOVEMBER 1983



Ramsay and Mr Bryan Drake (Director of Opera), will seek specialist advice on all aspects of their problem and submit schemes to the College Council and to the many planning authorities involved.

Also serving on this sub-committee is our Bursar, Major Imlay, but, alas, only until his retirement, which takes effect at the end of this term. I wish to take this opportunity of thanking him very much for all that he has done for the College during his tenure of office. Much of his work is necessarily behind the scenes, but he has gained the respect and affection of us all for the devotion and loyalty that he has displayed, and for the good humour that is so characteristic of him.

During the course of a year I receive a considerable number of letters about concerts in which students of this College have participated. I am happy to report that almost all of these letters convey the unqualified admiration of the performances, and of the attitude of the performers, whether they be by singers or instrumentalists. From time to time, however, I receive letters which indicate that a particular performer, or perhaps group, has proved to be disappointing in some respect. The alleged shortcoming has generally been either in programme content or in presentation, rather than in inadequacy of technique.

For example, in the weeks before Christmas a number of students accepted invitations through the Appointment Office to perform background music at Heal's, the big shopping store in Tottenham Court Road. They were asked specifically to play Christmassy music, including carols. Some groups were highly successful, particular mention being made of a brass group, but others were alleged to have had little idea of what was required. There is no obligation to accept dates of this nature, but those who do accept have an obligation to heed the requirements of the engagements. Pianists in particular must learn to be adaptable, and perhaps be prepared to get their fingers round *Jingle Bells*, *Rudolph the Red-nosed Reindeer* and *White Christmas*, if they wish to undertake this type of job and give satisfaction.

For the majority of engagements offered to students no such limitations are imposed. When planning programmes we have to be aware that the BBC and many music societies and music clubs like to mark special anniversaries of the birth or death of composers. I am not suggesting that this is necessarily a healthy thing, or in the interests of the composer who is being honoured, since there is the danger of having a surfeit of the music of a particular composer for one year, followed by a reaction and almost total neglect for a period afterwards. Nevertheless, I would still advise performing artists and programme planners, and even biographers, to take account of the popular interest in a composer that is aroused by the approach of an important anniversary of birth or death.

This year those of you planning programmes might do well to think of including a work by Elgar, Holst or Delius, all of whom died in 1934 — just fifty years ago. Already you should be considering ways in which to mark in 1985 the tercentenary of the births of Bach, Handel and Domenico Scarlatti, or, if you are a choral enthusiast, the quatercentenary of the birth of Heinrich Schuetz. There could well be interest in the performance of lesser-known works of these great composers during 1985.



The College will in that year be participating with other London Music Colleges and Societies in a scheme whereby, each week, a number of Bach Cantatas will be performed in various London churches.

It is not too early to be looking ahead to 1986 and 1987, not only seeking the names of composers whose births or deaths are likely to be commemorated in those years, but also examining works which were written 25, 50, 100, 200 or perhaps 300 years ago.

When offering recital programmes to music clubs or to schools, we have to put ourselves in the position of the person who has to promote the concert and prepare the publicity. It is so much easier to 'sell' a programme if it has a theme or there is some special feature that makes it newsworthy.

There are of course many other factors that have to be taken into account in programme planning, such as variety of key, of pace, of dynamic level, and of mood; but it is also important that an attempt is made to balance the familiar with the unfamiliar.

No matter how carefully a programme has been planned, it is still essential that it be presented well. It is my experience, attending many concerts, serving on many audition panels and receiving unsolicited reports from outside, that some of the most gifted performers have much to learn about presentation. I hope, therefore, that during the coming year we shall be able to supplement the advice already being given by individual professors by occasional lectures and seminars, covering not only deportment on stage, but also the type of spoken introductions to items which are essential in rural music clubs and schools.

During the coming term there will be a number of special events. On 2 February there will be a short piano recital by James Lisney in honour of Mr Peter Morrison on his 90th birthday. It is fitting that this tribute to a Collegian to whom we all owe so much should be given by the most recent winner of the Chappell Medal and the Peter Morrison Award.

Our Junior Department Symphony Orchestra will be playing at the Fairfield Hall in Croydon and at St John's, Smith Square, during the term. These two concerts are the prelude to a projected visit of the orchestra to the USA in August and early September, during which concerts will be given in several cities, including Washington and New York. Having heard the orchestra on many occasions in recent years I am confident that these young players under Mr Christopher Adey will be splendid ambassadors for the College.

Also representing the College next April will be the Auriol Quartet, whose members will be going for a week to Oman where, as guest of His Majesty the Sultan, they will give four concerts.

The experiment of forming a String Ensemble each term, for intensive coaching during two weeks under Rodney Friend, proved to be a great success last term. The Ensemble will this term be composed of different players, so that twelve more students will gain experience and benefit from the specialised instruction. Master Classes this term include two full days with the Chilingirian Quartet in February, and a Double Bass Master Class given by Duncan McTier in March.



A concert of outstanding interest will be given by the RCM Symphony Orchestra on 1 March. Included in the programme will be Stockhausen's *Carre'* for four orchestras, which will be conducted by Christopher Adey, Lawrence Casserly, Edwin Roxburgh and Timothy Salter. Also included in this programme will be the first performance in this country of *Me'canique* by Eugene Kurtz.

Later in the month, Edwin Roxburgh will also take the RCM Percussion Ensemble to give a concert of 20th century music in the Camden Festival.

Considerable enterprise is also being shown in the concerts promoted by the Students' Association and by the Chamber Choir.

May 1984 be for you all a very happy New Year.

*The Director then introduced Mr. John Barstow, who performed the following short recital:*

Schubert	Allegretto in C minor
Liszt	Ballade no. 2 in B minor
Rachmaninov	Melody op. 3
	Prelude in G sharp minor, op. 32, no. 11
Scriabine	Sonata no. 9, op. 68 ('Black Mass')
	Five Preludes, op. 74

## THE RCM UNION

The Annual General Meeting was held on 30 November 1983 in the Donaldson Room. The President, Sir David Willcocks, took the Chair.

Mrs Latham, Hon. Secretary, and Mr Bliss, Hon. Treasurer, were re-elected. Mrs J. W. Lambert, already a member of the Committee, was elected to the post of Hon. Assistant Secretary which had not been filled since the retirement of Miss Elizabeth Sorensen in 1977.

Mr Alan Bach and Mr John Wallen were re-elected as Hon. Auditors.

Mrs Daphne Slater and Miss Petronella Dittmer retired from the Committee after serving for six consecutive years. A third vacancy occurred on Mrs Lambert's appointment as an Honorary Officer. Five nominations had been received. As the result of a ballot Miss Marion Studholme, Miss Philippa Thomson and Mr Alexander Knapp were elected to serve.

Mr Edmond Fivet and Mr Anthony Greening, having served for three years, were elected for a second term.

THE ANNUAL AT HOME WILL TAKE PLACE ON 28 JUNE 1984.

SYLVIA LATHAM  
Honorary Secretary

## NEW MEMBERS

Nicholas Cornish  
Russell Harris  
Linda Johnson  
Mrs O. McLeod (Hester Keighley Peach)  
John McCrae

Mrs W. A. Mitchell (June Reis)  
Mrs J. M. Moore (Joanna Stapleton)  
Susan Robson  
Laura Rowley



## THE ASSOCIATION OF FRIENDS OF THE ROYAL COLLEGE OF MUSIC.

The Association was reconstituted in 1980 because of the approach of the Centenary of the College. In October of that year the inaugural meeting took the form of a 'College At Home' at which Mr Yehudi Menuhin performed to a large audience. Since then, during each Autumn Term, the Friends have held their annual 'At Home Evening' at which a distinguished musician has performed. In 1981 Marisa Robles, a professor of Harp at the College, delighted her audience by a short recital, and in 1982 Julian Bream, the renowned guitar and lute player, was the celebrity artist.

This year our Annual Friends' Evening took place on September 27. Three hundred Friends and their guests were welcomed to the Concert Hall by the Chairman of the Council, Col The Hon Gordon Palmer, and Mrs Palmer, and the Director, Sir David Willcocks, and Lady Willcocks. We were delighted to welcome John Lill as our celebrity. John Lill began his studies at the College at the age of ten, and only seventeen years later he became the youngest Fellow of the College. He is now internationally acclaimed, and five years ago he was awarded the OBE for his services to music. On this evening when he played the Sonata in F op. 54 by Beethoven, and the Sonata in B minor by Liszt, the response of the audience must have left him in no doubt of our warm appreciation of his performance. In thanking John Lill, the Director presented him with two engraved glass tumblers commemorating the Centenary.

The Director then thanked Mrs Elizabeth Cleverdon Skellon for her hard work and enthusiasm as Secretary of the Association of Friends over the last few years, and he announced that she had been made an Honorary Life Member of the Association. Many Friends have come to know Mrs Cleverdon Skellon personally, and we all wish her well in her new venture, which is to raise funds for medical research and in particular for cancer relief. The Director also introduced Mrs Kathy Heald as the new Secretary of the Association from 1 September 1983.

After the Recital, Friends and their guests were escorted to the Great Hall of Imperial College for a private showing of the RCM Centenary Film. At the time of writing, this film has not yet been shown publicly on any television channel, so the Friends were fortunate to have this private preview. It was all the more interesting because many members of the audience were directly involved in the making of the film. The film, produced by Sheila Archibald, was devised and directed by James Archibald, MBE JP, the distinguished film producer and director who had died on 25 July. Shortly before his death James Archibald had just supervised the final editing of the new film, and this project had brought him into close contact with Professors, Administrative Staff and Students at the College during the last two years. He will be greatly missed by many Collegians.

Following the film, cheese and wine were served in the Recital Hall and the new Dining Room. The latter had been open for only a few days, and this was an opportunity for Friends and their guests to see the completed first stage of the Centenary Development Building programme.

The evening was adjudged a success and thanks are due to John Lill, Mrs



Sheila Archibald, and those members of Staff and the Students' Association whose efforts and hard work ensured an enjoyable evening.

During the Centenary Year many Friends have participated in the celebrations which have taken place both inside the College and outside, at Westminster Abbey, St James' Palace, the Royal Albert Hall, the Royal Festival Hall, the Mansion House and Kensington Palace. Several Friends have very generously made donations to the Appeal.

At present there are approximately seven hundred Friends in the Association, and we have welcomed one hundred and thirty new Friends since 1 August 1983. Anyone interested in becoming a Friend of the College should contact the Secretary who will forward details. The minimum annual contribution of £10 (£15 for husband and wife) is payable on joining the Association. Plans are being made now for future activities, and the Secretary is always pleased to receive comments and suggestions.

KATHY HEALD (Mrs)  
Secretary of the Association of Friends

## GIFTS TO THE COLLEGE

Sir RICHARD CAVE of Thorn EMI PLC: a tumble-drier for the Opera School (following the flood in the summer holidays, after taps had inadvertently been left on by builders).

Hon. Mrs MICHAEL HENDERSON: £5,000 for the Junior Department.

Miss URSULA HOWELLS: Herbert Howells' two grand pianos.

Mr IAN JEWEL: £3,340 to endow a Cecil Aronowitz Memorial Fund.

Mr DOUGLAS MOORE: £750 to endow an annual horn-playing prize.

NEW MOORGATE TRUST FUND: an increase to £6,000 per year in the annual grant to the College in memory of Sir John Ellerman.

Mr SYDNEY WARD: a cheque to be added to the Henry Wood Proms Circle Award.

Mrs LOUISA WHYMAN: a piano.

The WORSHIPFUL COMPANY of FISHMONGERS: the values of the Company's Scholarship and the Beckwith Music Scholarship have been increased to £500 per annum each.

Gifts to the Library have included a package from WILLIAM COULTHARD containing letters and photographs of Sir Walter Alcock, Basil Harwood, John Ireland, Percy Whitlock, Henry Willis and others; bound volumes of chamber music from DAVID ELLENBERG; boxes of piano music and a late 18th century bound collection from Miss ELLIS; boxes of brass and other music from ERNEST HALL; a valuable collection, including mss, from HERBERT HOWELLS; letters from Joachim to her grandmother, from Mrs NORMAN-BUTLER; a sketch-book of Cyril Rootham, from his son, JASPER ROTHAM; his library of viola music and chamber music, and some vocal music from his family, from BERNARD SHORE; and scores from DENNIS VAN THAL.

Bequests to the College:

Sir ADRIAN BOULT's generosity to the College has continued with his large bequest of all his music books, and some poetry texts and periodicals. Some are annotated by him; some contain cards and letters.

Miss D. M. CHESHIRE: for an annual Madeline Walton Prize for guitar.

Miss A. C. DANIELL: £15,000 for Alison Daniell Scholarships or Prizes.

## BIRTHS, MARRIAGES AND DEATHS

### BIRTHS

KENNY: to Caroline and Courtney Kenny\* a son, Courtney Arthur Francis, on 3 October 1983

PALMER-HOLTON: to Suzanne\* (née Palmer) and T. Palmer-Holton a son, Tudor Amyas Tristram, on 23 October 1979; a daughter, Christabel Teleri Essylt, on 31 May 1983





HERBERT HOWELLS in the 1920s



## MARRIAGES

HARRIS — COHEN: Laurence Harris to Elizabeth Cohen\* on 29 May 1983

LASSITER — COLE: Graham Lassiter to Barbara Cole\* (née MacLennan) on 15 May 1981

## DEATHS

ANDERSON: Ronald Kinlock Anderson on 22 January 1984.

BAILLIE: Dame Isobel Baillie, Hon RCM on 24 September 1983, aged 88.

BAX: His Honour Judge Rodney Bax on 1 November 1983.

BLANEY: Norah Blaney, Hon RCM on 7 December 1983.

FLY: Leslie Fly, ARCM, on 20 September 1983.

FOSTER: Anthony Foster on 23 October 1983.

FRENCH: Elizabeth French (Mrs Williams) on 27 October 1983

PHILLIPS: James Harvey Phillips, FRCM, on 15 January 1984

WARD: David Ward, CBE, FRCM, on 16 July 1983.

## OBITUARIES

### JUDGE RODNEY BAX, QC

Judge Rodney Bax, QC, who has died, aged 63, had a long career at the Bar before becoming a circuit judge in 1973.

A relative of Sir Arnold Bax, the composer, he was educated at Bryanston and the Royal College of Music [as an Exhibitioner, from January 1936 to December 1939] and was called to the Bar of Gray's Inn in 1947.

During the 1939-45 war he served with the Royal Fusiliers and the Intelligence Corps. He took silk in 1966 and became a Bencher of Gray's Inn in 1972.

From 1965 to 1969 he was an assistant commissioner of the Boundary Commission and became a Commissioner of the Central Criminal Court in 1971. Since 1979 he had been chairman of the Barristers' Benevolent Association.

Tributes were paid to him at the Old Bailey yesterday. Mr Henry Pownall, QC, said: 'We will remember him not only as a delightful and charming man but as a judge of very high calibre indeed'.

Judge David Tudor Price, the Common Serjeant, said: 'His industry, knowledge of the law and great sense of fairness was matched by his invariable courtesy and humour. We have lost a fine judge. His friendship, charm, wit and kindness will be long remembered.'

*Reprinted from the Daily Telegraph of 2 November 1983 by kind permission.*

### MISS NORAH BLANEY [Mrs A. C. Lyne, née Cordwell]

Miss Norah Blaney, the actress, who died on December 7, aged 90, had been one of the theatre's most versatile figures. Besides the renowned partnership with Gwen Farrar, that in music hall and revue kept its special flavour and zest, she appeared in music-drama, pantomime, opera, and even Shakespeare and Greek tragedy.



A Londoner, daughter of an oboist with Sir Henry Wood, she was designed for a classical career. Winning scholarships and gold medals at the Royal Academy of Music and the Royal College of Music [of which in 1982 she was made Hon. RCM], she gave recitals as an accomplished young pianist. [She held an Open Scholarship at the RCM from 1910 to 1914, winning the Dannreuther Prize and the Challen Gold and Hopkinson Silver Medals. She made her stage debut in 1910.]

During the First World War, with a Lena Ashwell concert party in France and Belgium, she met Gwen Farrar; on returning there began the partnership 'about a piano', an act with herself as pianist, the amusingly nonchalant Farrar as cellist, and a constant flow of repartee.

After four years on the halls, they were in various London revues during the early twenties, also in New York and — with the Ziegfeld Follies — at Palm Beach. Norah Blaney's quality of pathos served her in such a testing part as Huguette in *The Vagabond King* (Winter Garden, London, 1927). She was back in revue with Farrar in 1930 and at the Palladium in 1932 they made their vaudeville farewell [when she married the surgeon, Basil Hughes, who died in 1953].

Norah Blaney was a guest on various occasions, between 1936 and 1940, with the Carl Rosa Opera Company. [The partnership with Gwen Farrar was resumed for troop shows in the early days of the 1939-45 War, but Miss Farrar died in 1944.] She returned to the stage as Maud in Noel Coward's *Waiting in the Wings* (Duke of York's, 1960), which brought back several celebrated players; two years later she was Mistress Overdone and First Witch at Stratford-upon-Avon. At Hampstead Theatre (1965) she played the Nurse in James Roose-Evans's production of *Hippolytus* [and in *Something Nasty In The Woodshed* at Stratford East. In 1968 she toured in *The Killing of Sister George*].

She was also much in television (six months in *Crossroads*) and radio. She was twice married. Her second husband predeceased her.

*Reprinted from The Times of 9 December 1983 by kind permission.*

## LESLIE FLY

Leslie Fly was born in 1902, and was a student at the College from 1923 to 1925, obtaining his ARCM in Piano Teaching in 1924 and as a Performer in 1925.

His music has been much used by piano teachers all over the world; his first book was published by Forsyth over 60 years ago, and his last just before he died. He greatly enjoyed his work with the College's Junior Exhibitioners in the 1920/1930s.

## MISS ELIZABETH FRENCH

Miss Elizabeth French, the actress and singer, who died on October 27 in Worthing, had a versatile career during which she sandwiched a grand opera season at Covent Garden between playing two Principal Boys in pantomime. She also appeared as Peter Pan on tour; in a West End musical version of a Sheridan comedy; and at the Edinburgh Festival in two



seasons of an elaborate Scottish diversion 'Highland Fair' (1952 and 1953) at the Assembly Hall.

Born at Saltburn-by-the-Sea in Yorkshire, she studied at the Royal College of Music. She made her debut in *Eldorado* at the old Daly's Theatre in 1930, but later she was occupied for some time in the spectacular *White Horse Inn* when much of the Tyrol (with mountains, a lake, and a good deal else) seemed to arrive at the Coliseum. In London (1931) she played the bride; next year she had the leading part, Josepha, on tour.

In 1933 she was touring in *The Gay Hussar*, and in December 1934, had her first important part in pantomime, the Prince in *Cinderella* (King's Hammersmith). She was back at the Coliseum in 1935 for the less successful *Dancing City*.

That autumn, at the Embassy and Kingsway, she was the maid Lucy in a short run of the musical *Rivals!*, Sheridan's play (the exclamation mark indicated its change from straight comedy). She went on to *Jack & the Beanstalk* pantomime at the King's, Hammersmith, returning as Robinson Crusoe the following Christmas. Between these engagements she had an opera season at Covent Garden, playing for example Kate Pinkerton in *Madam Butterfly*.

During 1937 she toured as Sari in Coward's *Bitter Sweet*; and in later years, in various parts of the country, she played a sequence of Principal Boys for which she had the right style, aspect and voice. Apart from pantomime, she toured in 1943 as Peter Pan; in London was in the 1944 revival of *The Lilac Domino*; and toured also *The Merry Widow* and *The Dancing Years*.

She married Dr Raymond Williams in 1939; the marriage was later dissolved.

*Reprinted from The Times of 15 November 1983 by kind permission.*

## DAVID WARD, CBE, FRCM

David Ward was one of the great bass-baritones of his time. He was born in Dumbarton on 3 July 1922 and died in New Zealand on 16 July 1983, aged 61. He was educated at St Patrick's College, Dumbarton, the Royal College of Music (Opera Scholar 1950-2), and with Hans Hotter in Munich.

During his second year at the RCM he joined Sadler's Wells Chorus. His first roles (from 1953) were Count Walter (*Luisa Miller*), Mephisto, The Flying Dutchman. In 1960 he made his debut at Covent Garden (Pogner) and Bayreuth (Fasolt). From then on he sang at all the principal Opera Houses in the world.

He was particularly famous for his interpretations of Wotan, the Flying Dutchman, Filippo and Fiesco. His repertoire included Khovansky, Rocco, King Mark, Sarastro, Zaccaria, Don Basilio, Commendatore, Arkel, Padre Guardiano, Prince Gremin. His recordings included Bach's *St John Passion* and Berlioz's *Roméo et Juliette*.

David was a man of fine physique, his voice as rich in speech as in song. His leisure interests were Golf, Theatre, More Music and Cricket.





DAVID WARD as Wotan



I first met him in 1960, the year I became Director, when he came to pay me a courtesy visit. I was at once struck by his friendly personality, for he seemed to radiate goodwill. When he told me he had paid for his extra lessons with Clive Carey by working at night as a 'bouncer' or 'chucker-out' in a Leicester Square pub I realised he was also a great 'character'.

Pauline Elliott came to the College as Stage Manager from Sadler's Wells in 1952. She expected she would have to deal with inferior and immature singers. She recalls: 'My first Opera Class included not only David, but Joan Sutherland and Kenneth McKellar, as well as a number of other fine singers who were not 'just out of the kindergarten'. At first David puzzled me by his habit of falling asleep back-stage if there were a gap between scenes. I soon discovered he had an evening job and was seldom home before midnight. Another early discovery about him was that he had been a Lieutenant-Commander in the Navy who had seen many months of active service: I marvelled at the good humour with which he accepted the discipline of the Opera Class.

He co-operated loyally and helpfully with a young Stage Manager who was a novice at her job. Later David received a contract from Sadler's Wells and left to embark on his splendid career. His interest and affection for the Opera School continued to the end of his life.'

His friend and colleague at Covent Garden, John Dobson, remembers: 'In 1953 I went to the Savoy Theatre to audition for the D'Oyly Carte Opera Company. The singer ahead of me was a tall gentleman with a face that seemed familiar. He sang with a most beautiful, warm, rich bass voice and as he came off I, naturally, congratulated him . . . it was, of course, David Ward . . . the facial familiarity was soon explained for he was a cousin of Ward Bond (the famous 'Western' star). Later, at 'The Garden', I remember with particular pleasure his Pagner, Khovansky, Rocco, and especially King Mark. He was a warm, generous and above all a helpful colleague. We spent many happy months together learning *The Ring*. We worked with Reginald Goodall in what was the Gentlemen's Cloakroom for the Balcony Stalls . . . we sang all the parts to learn the cues, and David was particularly effective as a sarcastic domineering Fricka!'

David was a founder member of Scottish Opera, and Sir Alexander Gibson wrote: 'David Ward contributed magnificently, not so much by sowing seeds for dreams, but by making them come true in his never-to-be-forgotten performances for Scottish Opera in some of his greatest roles — Boris, Wotan and Pagner . . . I conducted Dennis Arundell's historic production of Wagner's *Flying Dutchman* with David in the title role, Harold Blackburn as Daland and William McAlpine as Eric. (It was referred to — in and outside the Company — as *The Flying Scotsmen*.)'

In *The Scotsman* Conrad Wilson said: 'David Ward was one of the glories of Scottish Opera's first ten years . . . with Ward on the stage and another local boy, Alexander Gibson, in the pit, nobody could accuse Scottish Opera of provincialism . . . Act Three of *Die Walkuere* gave him perhaps his greatest moments in opera, when as Wotan he tenderly deposited his daughter, Bruennhilde, within her ring of fire.'

David was a good 'clubman', full of interest in life and sometimes quite



boisterous in his friendliness. John Dobson recalls such an occasion: 'One lovely memory — we were rehearsing *Otello* in the Crush Bar. It was David's birthday. He had, perhaps, lunched too well, and when it was suggested that he should not bother to stay for the Third Act Finale he picked up Sir Georg Solti, kissed him on his bald spot and sat him on the bar; a wonderful man, grand in every way.'

Mrs. Ward tells me that David joined the Royal Navy straight from school, was commissioned at the Royal Naval College, Greenwich, and served in merchant ships and submarines. He finished the war as a Gunnery Officer in the Royal Indian Navy. After demobilisation he took a Teachers' Training Course, and taught for a short time in Leeds until he obtained his Opera Scholarship at the RCM.

David and Susan Rutherford were married on the first day of October 1960. In 1979 they went to live at Lake Wanaka in New Zealand. From then on David sang mostly at the 'Met' in New York and in New Zealand. His last professional engagement was in San Francisco in 1982.

'His life and performances are now part of musical history and will be remembered for sincerity, commitment and vocal excellence. His strong character and endearing personality will be fondly remembered by those who were privileged to work with him' (Sir Alex Gibson).

KEITH FALKNER

*The photograph of David Ward as Wotan in the 1964 production of Die Walkure has been kindly lent from the archives of the Royal Opera House, Covent Garden.*

#### ROYAL COLLEGIANS AT HOME AND ABROAD

Sir MICHAEL TIPPETT CH, CBE, HonDMus, FRCM, has been awarded the Order of Merit.

The following were included in the New Year Honours:

CBE	ROBERT TEAR
OBE	MARIE GOOSSENS
	PETER HURFORD
MBE	MARJORIE GLEED (née Meagher)

RICHARD ARNELL's one-act chamber opera *Moonflowers* was given its first London performance on 19 October in the British Music Information Centre, in a production by DAVID GORRINGE; the tape of his *I think of all soft limbs* was also given its first performance in public.

LISA BEZNOSUIK has joined the professorial staff.

The Park Lane Group's 'featured composer' in its Young Artists Series was JUSTIN CONNOLLY; his *Fourfold* for two pianos was given its first performance in the Purcell Room on 9 January 1984.

The first performance of ADRIAN CRUFT's three-act opera *Dr Syn* was given in the Norton Knatchbull School, Ashford on 16 November 1983, under the auspices of Kent Opera.

Dr PETER HARDWICK became Associate Professor in the Department of Music at the University of Guelph, Ontario, on 1 July 1983.



## STUDENT HONOURS

CHRISTOPHER DAVIES received the Ryan Davies Award (£300) for young Welsh musicians.

STEPHEN GUTMAN (ex-student) was a finalist in the 1983 NFMS Award for pianists.

IEUAN JONES won the Mannin Hotel Prize in the 1983 Maria Korchinska International Harp Competition.

FIONA ROSE won the Sixth Competition for Northern Musicians; SUSIE BEDDOWS (ex-student) was a finalist.

ADRIAN SIMS (ex-student) won 4th prize in the Jaen International Piano Competition.

MARI WILLIAMS won the Ivor Sims Memorial Prize for Welsh Singers (£200) and the Rowland Jones Award (£1,000) for further study.

PAUL WILSON (ex-student) was placed first and CHARLES DANIELS second in the tenor section of the Grimsby International Competition for Singers.

## COMPOSING FOR ANIMATED FILMS

Although I have written a fair amount of film music, both for documentaries and feature films, it has only been in the last couple of years that I have become involved in writing, with my electronic partner David Hewson, music and organised sound for animated films. Originally described as cartoons and quite wrongly so — go and see the Raphael cartoons at the V. and A. — they appeal to composers perhaps because of the complete control of time.

There are twenty-four frames or pictures per second. In a 4/4 bar moving at March speed, crotchet 120, this represents two seconds a bar and forty-eight frames or pictures. Each quaver would equal six frames. It is possible to identify even a single frame. Canadian animator McLarren changes images every two frames, or every second. To *feel* a second try the old photographer's trick of counting 'One hundred and one — one hundred and two' — fairly briskly. Each equals a second. Then think of two images — flash, flash.

Usually composers see films before writing and then recording the music, having been given timings and suggestions from the director. With animation films the music is written first. This is quite a task, writing admittedly to approximate timings, but only having a 'storyboard' to go by.

A storyboard is the series of drawings which will then be animated. There may be hundreds as there are in our current venture, *Toulouse Lautrec* for John Halas. As I explained earlier, there are twenty-four frames in a second. For example, someone looks from left to right in one second — there must be twenty-four pictures individually drawn to illustrate this. *Toulouse Lautrec* lasts 45 minutes = 2700 seconds = 64,800 frames!

Not *quite* as bad as it looks, since many of the images remain static.

Computerised animation can do away with some of the drudgery. The



artist draws the first frame and the last frame: the computer does the 'inbetweens'.

Scene 1. Man looking left.

(22 inbetween frames arriving at end computerised.)

Man looking right.

To sum up, the composer has to imagine the movement, the colour and the dramatic impact required, from having seen only static images, not a moving film. Fascinating and challenging, rather like writing for a ballet not yet choreographed — often the way dance scores are written.

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#### LETTER TO THE EDITOR

I am at present compiling material for a full-length biographical and critical study of Herbert Howells. If any reader whom I have not contacted personally can help me in any way, I should be most grateful to hear from him. At the same time I am preparing a short monograph on Sir George Dyson for publication by Novello in 1984. Any reminiscences or material of whatever kind — particularly private recordings of his works — would be most warmly welcomed.

CHRISTOPHER PALMER  
110 Hamilton Terrace,  
London NW8



## JUNIOR DEPARTMENT

The new academic year started on 17 September with 278 students and 120 teachers. Every student has a forty-five minute individual lesson on their principal instrument and a thirty-minute lesson on their second study. In addition, all students are given a thorough grounding in musicianship and aural training, these lessons being in small groups. There is a symphony, training and string orchestra, plus many smaller ensembles, and a large chorus to which all students are encouraged to belong at some stage in their time with us.

Other activities include a chamber orchestra for advanced players, a four-part chamber choir for mature voices, a music-theatre group, and a whole range of chamber music ensembles including trios, quartets, quintets, octets and a twentieth-century music group.

All these multifarious activities, taking place in a relatively short time-span, make Saturdays a very busy time for both students and staff.

On 3 December 1983 the Symphony Orchestra gave a Gala Concert in the College Concert Hall, to raise funds for the forthcoming tour of America. The orchestra played under its conductor, Christopher Adey, and the soloists were Tamas Vasary, piano, and Michael Collins, clarinet, a former Junior Department student. It was very encouraging that the hall was full and that a substantial sum was raised for the tour.

The following list of forthcoming major concerts gives some idea of the very wide scope of the work of the Junior Department, which would not be possible without the dedication and expertise of our highly professional teaching staff.

EDMOND FIVET

Saturday, 25 February, Fairfield Halls, Croydon, 8 p.m.

Symphony Orchestra Concert, conductor Christopher Adey, soloists Phyllis Sellick and Terence Beckles

ELGAR: Froissart Overture

MOZART: Concerto for Two Pianos in E flat

DVORAK: Symphony No.8 in G

Saturday 24 March, College Concert Hall, 2.30 p.m.

End of Term Concert

Sunday 25 March, St John's, Smith Square, 7.30 p.m.

Symphony Orchestra Concert, conductor Christopher Adey, soloist Rebecca Hirsch

ELGAR: Froissart Overture

GLAZUNOV: Violin Concerto

MARTINU: Symphony No.1

Saturday, 30 June, College Concert Hall, 7 p.m.

Symphony Orchestra Concert, conductor Christopher Adey

Programme to include ELGAR Symphony No.1

Saturday 7 July, College Concert Hall, 2.30 p.m.

End of Term Concert and Prize-giving

Sunday 8 July, Purcell Room, 7.30 p.m.

Chamber Music Concert

25 August — 11 September, Symphony Orchestra Tour to include concerts in Connecticut, New Jersey, Washington and New York.



## FAREWELL

When, not very long ago, the Appointing Committee were contemplating the soon-to-be-vacated Assistant Directorship of Studies, I was asked informally what qualities were *essential* to the job. With uncanny directness, my intuition told me how I must unwaveringly reply: Top of the list of priorities was one over-riding prerequisite, one indispensable characteristic, that must ever shine out as a beacon, as an inspiration to the multitudes. I refer, of course, to an undeviating loyalty to the sartorial traditions of Room 44. Or, in other words: Which candidate has the largest and most comprehensive collection of *appropriate* ties?

It was with great pleasure that I learned subsequently of Jasper Thorogood's appointment. I feel confident that he is fully conscious of the onerous burden that has been laid upon him. Yet, if at any time he should flag under the strain, I do have a number of good-quality duplicates which I would be willing to make available to him (at a special price). And if the College Appeal ever appears in danger of losing momentum, why not auction off the one or two specimens that I actually never *dared* to wear in College?

Badinage aside (temporarily), I do hope that Jasper will be as happy in friendships made here as I have been, over the past nineteen terms, and enjoy as many facets of 'La Vie Arcième'! What will I miss most? It is not easy to assemble a hierarchy of recollections from such a galaxy of vivid scintillating impressions: Centenary celebrations, Prizegivings and Graduations, Concerts, Lectures, RCM Union 'At Homes', Administrative Staff Mixed Doubles Badminton Championships in Opera School Rehearsal Room 1 (and all the sultry secrets that they disclosed), not to mention Aural Faculty Meeting cheese-and-tomato sandwiches. Unquestionably, however, the pride of place must go to the breath-taking conversations that graced the Admin. Staff Dining-room at lunchtime. It was there that I found out about 'Life': I entered a mere boy; I have emerged a man. The new catering arrangements, though in many ways admirable, sadly signify the end of an epoch in the social and gastronomic annals of the College.

On a happier note, my work at the RCM has taught me much indeed about the music profession as a whole, and more particularly about music in London, and most specifically about organization and administration within an international conservatoire. I feel very grateful for that privilege, and wish to thank all my colleagues most cordially for having made it such a real and immediate experience for me. And now I should like to express my warmest appreciation to the two people with whom I was destined to work most closely:

Michael Gough Matthews has known me since I came to him as a piano pupil in the Junior Department, aged twelve: awkward, difficult, undisciplined. Michael is better placed than anyone else in College to observe how stunningly little I have changed over the years. Indeed it is he who, I believe, must be held largely responsible for having visited me upon the RCM in 1977 as a temp. Starting, as I did, in the Summer Term, and then continuing for a further six years, seems somehow to symbolize that style of time-keeping that I have truly made my own: arrive late; stay late! Michael has been very patient and tolerant of my idiosyncrasies.



So, too, has my other 'boss', June Majorossy. June has not only been a dear family friend, with her husband Aladár, over the past ten years — and, I hope, many more to come — but also a marvellous team-companion in the ADS office. She has led me in the ways of wise counsel; and all who have come to know her well have much for which to be thankful to her. Among many other talents has been her ability to issue forth paper-work from Room 44 faster than the trees could be cut down.

If I paint such an idyllic picture of my sojourn at College, why on earth have I chosen to seek pastures new? Well, the main reason is that I simply could not afford any more mid-May birthday drinks parties for the Admin. Staff in the Senior Common Room. Naturally, however, I am looking forward, as are my family, to the much valued opportunity to spend some time in Cambridge. Writing about Ernest Bloch and afterwards on matters ethnomusicological, in addition to assisting in the musical activities of Wolfson College, are the responsibilities that await my attention in the coming academic year. Actually my third book, in stark contrast to the other two, will become an overnight international best-seller smash-hit, and I have decided to call it 'The *Alternative* History of the Royal College of Music 1977-1983'. Bribes may be sent to me at any time.

Despite all this frenzy of creativity, it is my intention to keep in touch, and drop in from time to time (to check that Jasper's ties are O.K.) In fact one of my last official duties was to slip my own name into the Mailing List for the Blue Fixture List, which I hope to receive and peruse with verve and gusto each term.

In conclusion, may I emphasize how heartily welcome everyone will be, both at Wolfson College where the provision of an electric kettle in my study will doubtless expedite an endless supply of hot herbal tea and other beverages, and at our home where you may relish the best vegetarian food in the whole of Cambridge!

Although I leave you, I love you and shall never forget you.

ALEX KNAPP

## PEPYS IN THE MUSEUM

'... Thence, Swan and I to a drinking-house near Temple-bar; where while he writ, I played of my flagelette till a dish of poached eggs was got ready for us.'

Events such as this are frequent in the *Diary* of Samuel Pepys, who for over nine years described in detail the life surrounding his work as a naval administrator. In that life there was music in abundance, not only his playing of the flageolet in such other places as 'The Greene Dragon' on Lambeth Hill, in St. James's Park, in a boat on the Thames, in a coach approaching The Hague, and in the cellar of Audley End 'there being an excellent Echo', but also his performance on the more advanced recorder, and the far more intricate viol, violin, keyboard instruments and lute. His diary also describes occasions when he sang and played with his friends, and the music performed during important events that he attended.

Such a well documented musical life deserves reconstruction, and the 350th anniversary of Pepys's birth in 1633 provided the right year for it to take



place here in the Museum of Instruments. Due to the large demand for tickets, two performances were given on 29 November 1983, with a great number of the audience being Friends of the RCM.

The programme was prepared by the Museum's Curator, Elizabeth Wells, and based on one which her husband, Francis Wells, devised for Winchester College in 1972 and repeated there in 1983. The RCM version was designed in such a way as to give prominence to the relevant instruments contained in the Museum; these were an anonymous 17th century dancing-master's kit, a division viol by the celebrated Barak Norman of London (1692), an anonymous English spinet of 1708 (of a type already known to Pepys), an anonymous Italian harpsichord of c. 1580 and a chamber organ by 'Father' Bernard Smith (1702), one of the greatest post-Restoration organ builders in England. (This last instrument came to the RCM in 1974 from Winchester College, where it had already been used in the Pepys programme of 1972.) Among the students' own or borrowed instruments were a theorbo (*chitarrone*) copied from the College one made by Magnus Tieffenbrucker of Venice in 1608, and cornetts, sackbuts, a Baroque violin and recorders.

With such a wealth of musical material in Pepys's diary, only a comparatively small amount of it could be used, and this was presented in four sections according to their part in daily life. The passages were eloquently read by W. J. Lambert, formerly Literary and Arts Editor of *The Sunday Times*, whose wife Mrs Catherine Lambert has given invaluable voluntary help in the Museum during the past year. At appropriate moments students played music which was selected with care by Mrs Wells and given further description in her programme notes. (Details of the programme can be found on p. 43.)

The first section concerned *Music for the Coronation* of Charles II in 1661, with music by Matthew Locke 'ffor His Majesty's Sagbutts and Cornetts', and with Pepys's description of the preparations and the Coronation itself, when there was 'so great a noise that I could make but little of the music'. (This last effect was fortunately not reproduced in the Museum!)

*Music for the Theatre and Court* followed, when Pepys's visit to *The Tempest* was illustrated by Locke's 'Lilk' written for that play, and *Othello* represented by 'The Willow Song' of Pelham Humfrey. Next came observations on the state of music at court, including resentment at the prevailing French influence and the vanity of Humfrey after his return from the Continent. However, Pepys was greatly impressed by the Frenchman Monsieur Prin, who played 'on the Trump-Marine, which he doth beyond belief'. To have heard one or both of the RCM trumpets marine at this point would have been a great thrill, but Mrs Wells, in pointing them out, regretted that they are not in a good playing condition.

The third section of the concert, *Music for the Church*, started with Pepys's account of how he and three friends sang Thomas Ravenscroft's four-part Psalms at his home on a Sunday evening; this was illustrated by Ravenscroft's setting of *Psalm 150*. One of the greatest musical excitements for the diarist must have been the re-establishment of the organ in church services after its expulsion from them during the Commonwealth. Several of his references to organs appeared in the programme, including the desire to have one of his own; here the organ by Father Smith came into



prominence with two solo preludes by Locke, and it also took part in an anthem by the same composer.

Finally there came *Music for the Home and the Tavern*, starting with two of the happiest musical gatherings of singing and dancing that Pepys had known, and illustrated in the concert with music by Nicholas Lanier, who had been present on both occasions. Further references to dancing, and to the dancing-master Pembleton, brought forth solo pieces for the kit or *pochette*, played on one of the many examples in the Museum. In contrast was the description of Sir Francis Hollis playing the bagpipes 'with pipes of ebony tipped with silver', but although Pepys praised the actual playing, he felt that 'at best, it is mighty barbarous music'.

Pepys's own versatility was shown by the passages in which he bought and started to learn a recorder, how he played the violin, had his lute and viol altered, gave instructions for 'a new head for my Viall that is in the making', and chose an 'espinette' from the maker Hayward in Aldgate Street, where he also heard a certain Mr Thacker playing on a 'harpsichon'. To represent these instruments among College examples the Barak Norman division viol was featured in a set of divisions by Christopher Simpson, and the Italian harpsichord in dances from *Musick's Handmaid*, published by Playford.

We must not, however, forget Pepys the singer, whose singing was at least as ubiquitous as his flageolet playing, whether in a boat on the river in duet with his wife, singing catches with his friends in a club, or, as on April 26th 1668: '...to Church; and so home, where there came and dined with me...Harris, Holt and Banester...; and very merry...; after dinner, to sing all the afternoon.' This was an appropriate moment for the music of the concert to end with the catch 'Let's cast care away' by William Lawes, one of the greatest English composers then known to Samuel Pepys.

Concerts such as this take a tremendous amount of preparation at the best of times. Texts must be selected (the worst part of this is deciding what to leave *out*), and music is fitted to them for suitable instruments, bearing in mind the availability of those instruments and the musicians to play on them. To organize such an event when the College (and the Museum in particular) is beset by most unfortunate cuts is an absolute *tour de force*, and Mrs Wells deserves all our congratulations and thanks, not only for the music itself, but also for the weeks of her own time spent on the preparations.

Our immense gratitude goes also to Mr and Mrs Lambert, he for bringing the spirit of Pepys to life so vividly, and she for relieving the load of administration from Mrs Wells while the programme was being prepared. Finally there were the students who played and sang the music, and, of course, the professors who coached them, who all contributed greatly to this very enjoyable event.

We must not forget that the Royal College of Music has one of the most important collections of historical instruments in the country, and that, with readily available musicians, it should be in the enviable position of regularly staging such concerts. We look forward to the time when the state of the country's economy allows the College to return to normal, and when we can give the Museum the recognition it deserves.



## KLIN

When in 1982 my husband said 'Let's go to Russia', I knew I would have to go to one of my life-long personal shrines, the Tchaikovsky 'home' in Klin. 'Commas' because Tchaikovsky called wherever he happened to be living at the time, whether it was hotel rooms, lodgings or staying with friends, 'home' for as long as he was there. I don't think he ever actually owned a house. The one at Klin was on loan to him from Jüergenson, his publisher, but from his diaries and letters I felt that I knew Klin personally and I was certainly not disappointed, as you will hear.

Klin was way off the permitted route for intourists in Moscow so, starting months before we were due to leave, we applied for permission to make a visit. We didn't hear much from Russia but our travel agency assured us that matters were well in hand. On arrival in Moscow, we found quite a file of papers on our request and a great many things were put in our way. 1. It was too far from Moscow. 2. It would take too long. 3. Taxi the only means of transport. 4. It would be too expensive. 5. We would miss our normal tour. 6. They had no guides (English-speaking). 7. The home, the museum might be shut. But we persevered and said we would like to go under any conditions, even without a guide. By now the authorities realised I had a great and appreciative interest in their own national musical hero, so they gave in. An English-speaking guide was found - a very intelligent, utterly dedicated communist girl of about thirty, Irena. A car was produced and all other difficulties were forgotten. The journey wasn't too long — just over one hour — the car was not too expensive (£40), and the house was open. Not only was it open but we, my husband and I and Irena and the non-English-speaking guide who had to be with us, were the only people there.

First sight of the house and I was enchanted. It fitted perfectly all descriptions I had managed to glean. Largely wooden, painted blue, balconied and set in a large, flat, well-treed garden. I was to learn later that the Germans advancing on Moscow in the last war had burned the original house down, but the Russians had had the good sense to foresee this and had removed everything from the interior and as much of the exterior as they possibly could. So, after the war, they rebuilt the house with complete Russian efficiency and dedication to detail, exactly as it had been before, and returned the furniture, music, Tchaikovsky's clothes, etc. to the original position. I must say, the whole place seemed entirely redolent of Tchaikovsky, as though he had just gone out of each room as you entered. Klin itself was just another rather dull Russian small town or village, with the museum the only real house left in it now. I imagine in Tchaikovsky's time there would have been many similar houses, but now there are only those very drab, unfriendly-looking concrete blocks of flats in which most Russians live nowadays in very crowded conditions, though I must say the authorities do provide them wherever you go with really rather lovely parks. Our pretty little Russian guide, not Irena, was one of the species you notice around places of interest in any land nowadays. She had been taught her spiel or piece very fully and she was word-perfect, but obviously it was just a job of work for her, and her interest in Tchaikovsky went no further than her 9 to 5 job, and if you happened to stop her with a remark or question in midstream, you completely threw her! She would have to stop, often find she didn't know the answer to some question, then mentally go back some pages into her set talk and begin from there. As there were only



the three of us, (my husband had got lost somewhere behind us by now), she soon gave up altogether and left Irena and myself to work things out between us. On one occasion when we had to ask her something, she didn't know the answer, so being very thorough and Russian, she disappeared for about twenty minutes to look it up in a book.

Inside the house (I cannot now remember in quite what order), we saw Tchaikovsky's dressing-room — a big bare room with wardrobes all round the walls, now glass-fronted as exhibition cases; here were his gloves, top hat, dress coats, baton, dressing gown, all still in very good state of repair. His bedroom was very spare — one small, almost cotlike, bed and a washstand with a basin and water jug and a hard chair. Off this room, I remember, was his work room containing bookshelves and cupboards, etc. and what the Russians consider his most precious relic — a large, unvarnished, wooden table which was supposed to have been in most of his homes and on which he was again supposed to have written most of his great works. Somehow I don't see him carting this table all over Russia with him, quite apart from taking it to Germany, Italy and France where he also did a fair bit of writing. Off this room was a pretty alcove and verandah where he would sometimes eat his breakfast or even entertain his friends. I don't remember seeing any loo or even being told there was one, but presume there must have been one bathroom at least. The kitchen and servants quarters I was told about but didn't get to see. The biggest room in the house, Tchaikovsky's drawing room — lots of chairs and couches around, photographs literally covered the walls and every available surface, cupboards full of wonderful and rare manuscripts, some of his own and some presents from other composers or even other composers' work, and in the middle of the room his very own piano, a Bechar, with two chairs at the keyboard. He always used to love to play four-handed duets at the piano, mostly of his own arrangements of other people's symphonic works. I would dearly have loved to have run my hands over his piano, if it had really been his, but I was told this was a privilege reserved for the winners of the Tchaikovsky Competition and for great pianists only — not the likes of me! The photographs, all ageing and very formal and stiff in pose, were most interesting — both the Rubinstein brothers, one very incredible one of Nikolai (dead), fine photos of his father, his mother and his father's last wife (I think his father had two or three wives altogether), one very beautiful one of his beloved sister Sasha, and many, many of Bob, Sasha's son from childhood to young man, handsome and bored and arrogant.

Bob Davidoff had been Tchaikovsky's life-long love. I don't think my little Russian-speaking guide was aware of Tchaikovsky's homosexuality. She couldn't understand how I knew who Bob was in the photographs, and why I was so interested in him anyway. But Irena knew. I feel this was a fact that the Russians nowadays want to conceal from their ordinary people. You hear no mention in intourist circles of such composers as Borodin, Glazunov, Balakiref, Rimsky-Korsakov, Rachmaninov, not to mention such modern ones as Prokofiev, Shostakovich, Scriabin and Stravinsky; perhaps the fact that several of them left Russia permanently has something to do with this. Tchaikovsky is the one most often mentioned. So at last we came out into the garden, full of the lilies of the valley and of dandelions (which Tchaikovsky refers to in his diary as 'my darlings'). I was told that he was a great gardener, but can find no proof of this in his letters



or in his diary. Tchaikovsky was a very polite man — very meticulous and always made a great point of answering all letters personally, and he received a great many in those days — everybody wrote letters, it was the main way of communication. The writing and planning of his music must have taken him a great deal of time and effort. Then there were his conducting tours, his teaching at Conservatoire, his drinking and his patience (two of his favourite pastimes) — where would he have found time to garden?

Now to end I must brag just a little and repeat Irena's words as we walked out into the Garden. She flung her arms around my neck: 'Mrs Bailey', she said, 'You're a dream — you're a walking encyclopedia'. I'm not, but that — from a Russian — was really something!

### POSTSCRIPT 1983

This year we returned to Russia — to make the Transiberian train journey to Vladivostok. But I had hoped, as we were stopping in Moscow, to go back to Klin to get some good photos of Tchaikovsky's house; this, it turned out, was not possible — not red tape this time, but we were told the house was being 'done up' — both inside and outside — closed to the public, and covered in scaffolding — so that put paid to that idea.

So, as we landed at Leningrad, I thought I would try and find Tchaikovsky's tomb; I knew it to be in the Alexander Nevsky cathedral cemetery.

We were staying at the Hotel Moscow (very impressive outside, very grotty inside, with no plugs in basins or (if!) baths — as in all Intourist Hotels) and to our delight found ourselves directly opposite the Alexander Nevsky (and, though I did not know it until later, I could actually see the top of the tomb from my bedroom window).

Getting in to see it however, was, like a lot of things in Russia, not as simple as it seemed. **FIRSTLY** the cathedral is a museum as well, and not open to the public until 11 o'clock. **SECONDLY** the queue for tickets began at 9 o'clock, and I have a husband who **WILL NOT** queue.

However, eventually we were admitted, to find the large graveyard spread round both sides of the cathedral, and no indication as to where to find Tchaikovsky's tomb, and no guide at all, English-speaking or otherwise. So we just had to look for ourselves, and at last, we found it, in a lovely, lonely quiet corner of this otherwise rather gloomy place. (In spite of its closeness to Leningrad's extremely noisy traffic, this spot did seem strangely peaceful and remote.)

The tomb itself stands inside a railing, surrounded by a mass of begonias. (No lilies, no dandelions here!) There is a very good bust of Tchaikovsky, protected by a rather sentimental angel and a stone cross, with another rather weepy angel sitting at his feet, reading, it seems, some of his music. Sitting in her lap, giving a rather homely air to the place, was a small grey kitten, with whom I enjoyed a pleasant, if not very musical exchange.

There were no other people there, so I had plenty of time to look around, and found, immediately opposite Tchaikovsky, Anton Rubinstein, with a very recognizable bust of himself. Then Glinka, whom Tchaikovsky regarded as the 'Father of Russian Music', Liadov, Glazunov and to my delight, the whole of the 'Big Five'.



Rimsky-Korsakov: a rather grim, grey edifice, with a stone saint's head, but no likeness of himself.

A fine tomb for Borodin, with a good likeness of his head, almost obscuring a piece of his music on a gold mosaic which turned out to be from the Polovtsian Dances.

Next, Mussorgsky, again a good likeness (drunkard's nose and all). Cui — spelt in Russian with a K — not a very impressive tomb. And lastly Balakiref — which must have been even less impressive — as I cannot now recall it at all!

I wonder if their spirits ever gather together there at dusk, and listen to the roar of Leningrad's traffic, and consider the terrible changes that have taken place in their beloved Russia?

The train journey turned out to be quite fantastic — utterly unlike anything I had imagined or expected. More of an 'assault course' than a holiday! We existed almost entirely on potatoes and vodka, and I would advise anyone who does not like, or cannot drink vodka, not to attempt it. We do and can — and I must say, did, which is probably why we enjoyed it so much, but that is another story.

HAZEL BAILEY

## FROM A DESTROYED AUTOBIOGRAPHY (Part II)

The Royal College of Music when I first entered it in 1915 was a very different place from today. The atmosphere of the Victorian Era still hung about it, and it seemed to cling to those happy days of quietness and safety. The furnishings, and even the walls which were painted Indian Red, were all examples of the choicest taste that the nineteenth century could produce in internal decoration. The massive chairs in the Council Chamber were of red leather with the Royal Arms and the Prince of Wales' feathers embossed on them in gold. When I had to go there to receive the confirmation of my scholarship and was told to sit down, I hesitated for a moment, wondering if it were quite right to sit on 'Honi soit qui mal y pense' and lean against 'Dieu et mon droit'.

Morally, the Victorian spirit of the College had remained intact, and was jealously watched that it might not be corrupted by Edwardian or neo-Georgian laxity. Girls and boys were admitted on an equal footing, but kept strictly apart. This separation of the sexes and division of pupils into male and female was even extended to the building itself, which was bisexual, since its right was the Female Side and its left the Male Side. There were not only the Male Cloakroom and the Female Cloakroom and the Male Dining Room and the female Dining Room, but even the two sets of stairs had each its own sex, the Male Staircase and the Female Staircase. One of the worst sins you could commit in the College was to fail to notice the sex of the stairs and walk up or down the Male Staircase if you were a girl, or the Female if you were a boy. There is probably a Freudian explanation for this inhibition, implanted in the breasts of all newcomers to the College, but those responsible for it had no such impure thoughts, or if they had them, they were subconscious enough to be considered non-existent. Still, there is no doubt that the reason for all this sexuality was to



keep the girls away from the boys and vice versa. Boys will be boys and girls will be girls, but not in the Royal College of Music, said the authorities, except in the strictest sense of the words.

It was not long after my entry that I found myself in hot water for disobeying this law. In fact I soon became so thoroughly immersed in it that I never got out of it during the whole of my five years there. However hard I tried I could not recognise the difference in sex between the two staircases. If I was in a hurry, and I always was, and the Male Staircase was near, I ran up it, or down, and thought about it afterwards. This, of course, was too late; invariably I would run straight into the arms of Mrs. Bindon, the Lady Superintendent, who was not included in the prohibition, being considered, no doubt, like the professors, to be above or beyond sex.

Mrs. Bindon's function was to supervise everything and everybody, especially the girls and boys, and to kindle the sacred flame of Victorian morality. She was of French origin and once she must have been a fine example of *jeune fille bien élevée de la haute bourgeoisie française*. Many excuses were made for her on this score, bearing in mind the well-known licentiousness of the French and their consequent insistence on morality. With her, morality was an obsession and came very near producing the conduct it sought to avoid, by putting wrong ideas into innocent heads, never allowing the young to forget for one moment that males and females were created primarily for the purposes of procreation.

So far I have said nothing about my studies, indeed, one would think from the foregoing remarks that these consisted entirely in the acquisition of maidenly comportment and a rough working knowledge of practical applied biology. But in spite of the fact that my thoughts, when I think of the College, still turn instinctively first to Morals and then to Music, I must state emphatically that I devoted most of my time to the study of my craft. Since mine was a pianoforte scholarship, my first interest was naturally the piano, and I continued my lessons with Mr Howard Jones, now however having one or two a week instead of one a fortnight. Besides possessing a big technique, he had great imagination, which made him an admirable interpreter of modern music. As a teacher, he was very successful. If there was anything in a pupil, he could bring it out and make the most of it. Before I had been with him a year I was playing Liszt Rhapsodies, Beethoven Sonatas, Bach Organ Toccatas, Mozart and Schumann Concertos, anything and everything in fact. Nothing daunted me, and however big the work, and however I played it, I could always be trusted to get safely through to the end. This, of course, was very encouraging, yet it was not long before I began to feel that there was something wrong somewhere. I couldn't play the pieces as I wanted to play them, and though I might spend hours practising one passage, the result was not satisfactory, in fact I played it no better than before. The truth was, I had no technique. Nobody, H-J included, had ever taught me how to use my ten fingers. In spite of his studies at the College with Franklin Taylor, and what he had learned from d'Albert, Howard Jones taught his pupils the Matthay Method of piano playing, and had even studied himself with Matthay, whether before or after his d'Albert episode I don't know; presumably, however, after. Far be it from me to say a word against a school which has



produced such brilliant pianists as Myra Hess and Irene Scharrer; yet I imagine that both of them had acquired a foundation of good old-fashioned finger technique before they became Matthay's pupils, a thing which, having once learned, you cannot get out of your system.

Every year we were examined in our own particular instruments or studies, and distinguished artists unconnected with the College were called in to examine the more advanced pupils. In 1916 Fanny Davies, the great pupil of Clara Schumann, examined the piano pupils, and this marked the beginning of my friendship with her which lasted until her death. Fanny was horrified at my playing; she used to tell me afterwards that she had never heard anything like it, that I would never believe how awful it was and how she had suffered listening to it.

There and then, on the spot, she offered to teach me and when the examinations were over went to the Director and asked him if she could have me as a pupil. But as she was not a professor of the College, the Director could not give his permission although she offered to teach me for nothing. He suggested that she become a professor of the College and take three or four other pupils as well, but this Fanny refused to do. Shortly afterwards, I met her by accident and she told me all this. I was very sad, there was nothing in the world I could have wished for more than to become her pupil. She had been so kind to me at the examination, and so full of understanding, explaining to me what I did wrong and showing me how I should do it, giving me a lesson instead of examining me. Her kind encouraging words had put heart into me, and when she told me to worry them at the College to allow me to study with her, I decided that I would do so, although it seemed ungrateful and disloyal to Howard Jones, who had been so kind to me. Nevertheless, for a whole year I could do nothing, and then the matter suddenly resolved itself. Howard Jones joined the Royal Naval Reserve, and we in the College were left in the care of one of his best pupils till he returned. My chance had come. I begged the authorities to let me study with Fanny, and my two friends, Kathleen Cooper and Hilda Klein, also pupils of Howard Jones, made the same request, with the result that Fanny changed her mind and accepted a temporary professorship on condition that she never had to go anywhere near the College and that we should be her only pupils. Later she relented and took George Thalben-Ball as a pupil; he was already a brilliant pianist and gave the first performance of Rachmaninov's 3rd Concerto at a College orchestral concert.

Just before I first went to Fanny, Mark Hambourg was the examiner. He was equally horrified at my playing and took no pains to hide the fact that he thought it disgraceful. He was indignant: the pieces I played to him, the Bach-Liszt A minor Organ Prelude and Fugue, and Moussorgsky's *Pictures at an Exhibition* infuriated him still more, neither of them, as he firmly pointed out, having been written for the piano. He asked me why, if I thought I was a pianist, didn't I play things written for the piano? I replied that I was very sorry but had never thought of that before, and played them because I liked the music. Here he snorted, and I don't blame him; and although he was a trifle hard on me, and glared at me like an enraged lion, I knew that everything he said was true, and that he was perfectly justified in saying it. I was therefore doubly grateful to Fanny for taking me in, for



teaching me to play the piano, and for being kind and gentle and not storming at me all the time.

\* \* \*

All pupils at the College were obliged to have two subjects of study. When I first went to the College I studied the viola as my Second Study, this instrument being supposedly a good one for those whose aim in learning a stringed instrument is not virtuosity but musicianship. For this purpose it is certainly excellent, for by playing the middle parts in the orchestra, as in singing alto in a choir, you get a greater insight into the whole work than by playing or singing the more grateful top or bottom parts. As a solo instrument the viola has little scope compared with the violin or cello, and although it can be made to produce a beautiful plaintive tone, not every one can face the prospect of spending his life being plaintive, however beautifully he does it. It is easy to tickle the ears of the groundlings with the violin, and to some extent with the cello; with the viola it is impossible. Viola players, therefore, are living sacrifices on the altar of Art, who serve their Muse faithfully, rarely getting any recognition for it.

I regret to say that from the first moment that I took it into my hands I hated the viola. It wasn't merely that I lacked the disinterested nobility of character which it calls for, it was above all the *feel* of the instrument to which I objected even before I got as far as protesting against the *sound* of it. The first step in playing the viola is to tune it. Being slightly larger than the violin, its pegs are larger and stiffer. Not having much strength in my hands I would make a gigantic effort to twist the peg, and of course the tightened string would break, hitting me in the eye, repelling me at the very outset. This would necessitate the putting on of a fresh string, and more painful efforts to get it and its fellows to the desired pitch, taking the best part of an hour before my fastidious ear was satisfied. The next step is to tuck the instrument under your chin. This gave me a crick in the neck and hurt my chin, but was nothing compared with the agony I suffered when, having gracefully poised the bow over it, I pressed my sensitive fingertips down on the hard sharp strings.

I shall not attempt to describe the sounds emitted by the instrument when the bow passed over the strings. Suffice it to say that they were excruciating. Only my sincere affection for my teacher, Mr Inwards, prevented me from breaking the instrument into a thousand pieces, and for his sake I tried hard to make some progress, practising whenever I could summon up the courage, and suffering agony comparable only to the nightingale singing with her breast pressed against a thorn, but without the same results.

Mr Inwards was the soul of patience and kindness. So far from grumbling at me, he used to beg me to 'throw up' the piano and study the violin. I was 'cut out' for a violinist, he used to tell me, my ear being wasted on the piano. But it was precisely on account of my hyper-sensitive ear that my nerves could never have stood long practice on the violin. However badly you play the piano you cannot invent on it those unspeakable indescribable sounds which come out of a fiddle, by sheer spontaneous combustion, as it were. In short, the violin is in my opinion a noble instrument when played nobly by a great master; otherwise it is an instrument of torture.



After one year's study I could scarcely play a simple scale, and it was with great trepidation that I went into the room for the annual examination, fearing less being hit on the head by the professors with the viola than being a disgrace to my dear Mr Inwards. The three examiners gave me a friendly welcome, so, emboldened, I put the viola in the hands of one of them asking him if he would please tune it for me. 'What,' he cried, 'can't you tune it yourself?' 'I can,' I answered, 'but it will take me at least half an hour before I get it just right.' After he had tuned it he asked me what I was going to play. 'I think I'll stick to scales, if you don't mind,' I replied, 'it's safer. And major ones, preferably.' I hadn't got very far before he stopped me. 'Excuse me,' he said, 'but do you always play the viola standing on one leg like a stork?' 'I'm so sorry,' I replied, 'It's a bad habit I'm trying to break myself of. It seems somehow easier when you stand on one leg'. Putting both feet firmly on the ground I set off once more with my scale. Before I had got halfway up I found that I was now standing on the other leg and put it down very quickly. But before long I was interrupted again. 'Would you mind telling us,' asked one of the examiners, 'why you try to look over your right shoulder while you are playing?' 'Ah! that is so that my left ear is as far as possible from the string, and I don't hear so well,' I explained to him. 'Otherwise the noise goes straight into my left ear. It is excruciating, isn't it?' I said, putting down the viola. 'It is too awful. I think I had better stop. I do hope I shall play a little better next year.' I went out, wondering what on earth they would have to say about my playing and how they would put it in writing. As they had been extremely kind I thought I might, at most get let off lightly with the phrase 'should go far'. Imagine, then, my amazement when my annual report, referring to my viola playing, spoke of my industry, progress and aptitude in positively glowing terms. I never felt so ashamed of myself in my life. I thought I would never be able to look at the instrument again, because I knew that however hard I tried I should never be worthy of all the kindness showered upon me by Mr Inwards and the examiners. After a few months I gave it up completely, in spite of my regrets at leaving Mr Inwards, who still persisted in thinking that I was born to play the violin and not the piano.

After this I decided to devote any spare time I had to writing music, and was told that Sir Charles Stanford had done me the honour of accepting me as a pupil. This was indeed an honour, for amongst other things, Sir Charles always refused to take female pupils. He explained all this to me the first time I went to him, and I gathered that his chief objection to women pupils was that he did not feel enough at ease in their presence to take his coat off or shout at them. But with me, he said, it was entirely different. It was not my fault that I was a girl, indeed, I should have been a boy. 'You were born wrong' he said, and went on to tell me that my way of thinking and speaking was much too direct for a girl and that it would prove a great handicap to me in after life, a prognostication which has proved to be only too true. Whereupon, having asked my permission to do so with old world courtesy, he took off his coat, and from that moment treated me as though I were a boy.

Sir Charles Villiers Stanford, a Dubliner by birth, was one of the greatest musicians of his generation, whose learning in all branches of the Art of Music was profound and unequalled. As a classical scholar and an



authority on Literature his knowledge was almost as great, his classical learning serving as the foundation of his knowledge of literature, which, in itself, was to him the complement to the study of music. To him, as to Sir Hubert Parry, Music and Poetry went hand in hand: they were the 'blest pair of sirens', the 'sphere born harmonious sisters, Voice and Verse'. Stanford wrote several operas, many symphonies and orchestral works, church music and chamber music, and a great number of songs and pieces for solo instruments. Yet, again like Parry, he will be longest remembered for one simple song, for *Father O'Flynn*, written in his youth on an Irish folk song and long since absorbed into British Folk Music as an honorary member.

As a teacher, Stanford was severe and old fashioned in his methods. For him there were no short cuts to perfection: the pupil began at the beginning and worked out the whole evolution of music from Palestrina till today in his own person. After experimenting with modal writing and the pure tone scale he was set to write an imitation of a Mass of Palestrina, the *Missa Brevis*, and only after having learned to do this satisfactorily was he allowed to approach Haydn and Mozart and then Beethoven. Stanford's method of teaching the secrets of Mozart's and Beethoven's Symphonies and their orchestration was to make the pupil initiate himself into them by writing them for orchestra as he thought Mozart and Beethoven would have written them, with only a four hands piano version of the symphony to guide him. After finishing several pages, the pupil had to take the original full score and copy it above his own version in red ink. This was a most painful and laborious business, yet I doubt if it is possible to gain an intimate knowledge of Mozart and Beethoven by any other means. Having had to do all this for a long time, and having survived, I am very grateful for the lessons I learned from it, although I am just as grateful that I do not have to do it again.

Side by side with this drudgery, the pupil was allowed a certain amount of free play and urged to produce original compositions. Though he could write what he liked, the beginner was encouraged to write variations for the piano on an original or borrowed theme. The writing of variations teaches you to express the same thought in as many ways as your ingenuity suggests; to put the most varied complexions on the same old home truth, for although there may be a right and a wrong way of doing everything, infinite are the ways in which a thing may be expressed. It teaches you, therefore, facility of expression, a greater asset, no doubt, in this everyday world, than the power to utter original thoughts which is inborn and cannot be learned. There was only one form of composition to which Stanford objected to his pupils attempting — the writing of songs. Writing a song is the most difficult thing in the world to do well, and the easiest to do badly, for which reason, no doubt, all young people yearn to write them, the words giving a much needed stimulus to their halting and untried imaginations. Sir Charles used to say that song writing called for the highest pitch of perfection on the part of the composer, and was therefore the last thing that the pupil should attempt. One day, however, I discovered the real reason for this ban, which was that he could not endure the poems which most of his pupils chose to set to music. In a burst of confidence he told me that the taste of most of his pupils in poetry was lamentable, and that it was incomprehensible to him that a man with a keen ear for music



should have a poor one for poetry. To this I remarked that perhaps this was not a symptom of bad taste but because it is easier to set bad poetry to music than good, that the better the words the more difficult it becomes, and that it is almost impossible to write music to very great poetry. You couldn't set Shakespeare's sonnets to music, for example; to try to write it would be an impertinence. The poetry stands alone and doesn't need music. Sir Charles was very pleased with these remarks; indeed if I had taken him a faithful copy of a Beethoven Sonata in four movements complete with Coda, he couldn't have been more pleased.

In my search for poems to set surreptitiously to music I used to read a great deal of what was then modern poetry and it sometimes happened that I would find a verse which appeared perfect yet sounded wrong. Copying it on a piece of paper I would wait until Sir Charles was in a good temper, and then show it to him, asking what was wrong with it. He would read it over and immediately put his finger on the weakness, which lay in nearly every instance in one word which, though it fitted in the metre, did not fit the text and therefore upset the balance of the whole poem. Sometimes it was the right word in the wrong place, and sometimes the wrong word in the right place; generally it was a Latin modernism set in a cluster of Anglo-Saxon monosyllables like the last rose of summer left blooming alone in a humble rock garden.

He was not always pleased with me, however. He said I was lazy and idle, and was always grumbling at my illegibility and untidiness. 'Even if you wrote music like Beethoven' he used to say, 'what would be the use if nobody could read it? And if you don't write like Beethoven, who do you think is going to take the trouble to decipher your manuscript?' So with much pain and suffering I learned to be neat and tidy and legible, often being obliged to copy out one page ten times till there were no blots and no scratchings out on it.

In theory Stanford allowed his pupils complete liberty to write as they pleased, and even to break all the rules as long as they knew them and broke them consciously. Nevertheless, in practice, heaven help the pupil who was bold enough to take him a composition in which there was a passage containing consecutive fifths. After a great deal of storming he would change them all into consecutive sixths, which, he said, produced a far more satisfying effect on the ear, though, to its poor creator, it turned the work, as if by magic, into something completely different from what he had intended. Shorn of its revolutionary fifths, and with the odour of the satisfactory sixths pervading it, the work was barren, and the composer saw the poverty of his own invention so vividly that often he put down his pen with horror, never to take it up again.

Some similar piece of boldness brought upon me one of the most terrific storms I have ever been called upon to weather. What I did wrong I don't remember, the cause having been completely swallowed up in the cataclysm it provoked, but no doubt it was another case of consecutive fifths. Whatever it was, Sir Charles was very angry and was shouting at me.

'I'm sorry,' I put in when I got a chance, 'I thought . . .'

'You thought! How many times am I to tell you not to think! It makes your head swell and your head's quite big enough already.' Here the words 'a soft answer turneth away wrath' most unfortunately came into my head, and



deciding to see whether they really worked, I implored meekly, 'Please don't be cross with me, Sir Charles. I'll write it all over again.'

'Don't try your blarney on me,' he roared. 'Remember I'm Irish myself.' In his indignation he reverted to his Dublin accent and started on a real Niagara of Irish rhetoric. I expected the ceiling to come down on my head at any moment, yet if it had I shouldn't even have noticed it. At last he got to his final peroration.

'And why don't I throw you out? Do you know why I don't throw you out? Not for your talent, which is nil. Not for your industry and application which is less than nil, but because you have an infallible ear for poetry. God gave you that when he denied you all else. Now go home and go back to the beginning and write me a Mass after Palestrina's Missa Brevis.'

(*To be continued*)

MARGARET NOSEK

## STOKOWSKI TODAY: HIS LEGACY (Part II)

### COMPOSITIONS

David Wooldridge in *Conductors' World* makes the following statement: 'The first conductors of stature were in fact composers, and nearly all the great conductors up to the present day have been composers of greater or lesser merit'.

Stokowski is no exception to this. Harold Johnson quotes the *Cincinnati Enquirer* in 1909 as saying of Stokowski: 'For the past few years he has been in Paris, spending most of his time composing'. There are two published compositions: 'Benedicite Omnia Opera' (SATB/Organ), published in 1908, and 'Pianissimo Amen' (SATBarB). I have very little information on any other compositions. There is mention of a *Dithyrambe for Flute, Cello and Harp*, which was performed at a War Relief Concert of Chamber Music in Witherspoon Hall, Philadelphia on 15 November 1917. The *Evening Bulletin* praised it for its 'unusual tonal effects' and its 'melodious and poetic charm'. There is apparently the score of a Symphony in existence (mentioned in *The Leopold Stokowski Society Bulletin* for July/August 1979). The only composition by Stokowski that the present writer has heard is the *Reverie* in a recording of a performance by the American Symphony Orchestra, conducted by Stokowski, on 1 March 1972 at Town Hall, New York. This is a charming, if inconsequential work. Unlike, for example, Klemperer or Furtwängler, Stokowski seems to have composed comparatively little music, and to have devoted his energies more to his transcriptions and syntheses, which are of greater importance in revealing him as a creative musician.

### WRITINGS

Stokowski's most important legacy in this area is his book *Music for All of Us*, published in 1943. This is a very stimulating book, covering a host of musical subjects, including 'Recorded Music', 'The Musical Languages of Africa, Asia, and Remote Cultures', and 'The influence of Music on the Individual — the value of Music to Communities — Nations'. The book covers all of the many of Stokowski's musical interests, and is thought-provoking, even though one may not agree with everything. The very



opening sentence 'Music is a universal language' has provoked controversy, but one could hardly disagree with the following statement on page 318: 'I believe that music can be an inspirational force in all our lives — that its eloquence and the depth of its meaning are all-important, and that all personal considerations concerning musicians and public are relatively unimportant — that music comes from the heart and returns to the heart — that music is spontaneous, impulsive expression — that its range is without limit — that music is forever growing — that music can be one element to help us build a new conception of life in which the madness and cruelty of wars will be replaced by a simple understanding of the brotherhood of man'.

#### REPERTOIRE

Another of Stokowski's legacies is his attitude towards the repertoire, which spanned the whole of Post-Renaissance Western Music, and even beyond, as *Two Ancient Liturgical Melodies* and *8th Century Japanese Ceremonial Prelude — Etenraku* (arr. Kunoye) testify. Throughout his career he championed modern music, and it is estimated that he gave the premieres (USA or World) of over 2,000 compositions. These include many of the great compositions of the 20th century, such as: BERG *Wozzeck* (US), IVES *Symphony No. 4* (World), MAHLER *Symphony No. 8* (US), SCHOENBERG *Gurrelieder* (US) and *Piano Concerto* (World), STRAVINSKY *The Rite of Spring* (US) and *Symphonies of Wind Instruments* (US), VARESE *Intégrales* (World), *Amériques* (World), and *Arcana* (World), and RACHMANINOV *Rhapsody on a theme of Paganini* (World). Stokowski also performed countless lesser works, such as HERMAN SANDBY *Prelude to Act IV of The Vikings of Helgenland*, and KORNGOLD *Schauspiel Overture*. Even in his old age he was as adventurous as ever, giving the premiere of Ives' 4th *Symphony* when he was 83, and that of Panufnik's *Universal Prayer* when he was 88. Stokowski constantly programmed music of the Baroque Era (especially Bach), and earlier music. Although much of this early music was heard in transcription, and although the performances were in no way 'authentic', this is comparatively unimportant. The importance lies in the fact that he *did* perform this music regularly, in addition to music from the 18th, 19th and 20th centuries. In an age when musicians tend to specialise in a comparatively small area of the repertoire, Stokowski with his all-embracing repertoire must surely be a model for conductors today and in the future.

#### STOKOWSKI'S OTHER INTERESTS

##### (1) YOUTH

Throughout his life Stokowski was interested in youth. His Children's Concerts in Philadelphia were justly famous; later he formed and conducted the All-American Youth Orchestra, and later still the youthful American Symphony Orchestra. Interest in youth is now widespread, and youth orchestras abound — so, in a sense, this part of Stokowski's legacy is bearing fruit today. Ainslee Cox says: 'To write about Stokowski is to write about those things he loves: *Youth* — as a state of mind having nothing to do with years, but having everything to do with enthusiasm, flexibility and energy . . .'



## (2) NON-WESTERN MUSIC

In 1929 Stokowski visited the Far East, and when he returned, in Herbert Kupferberg's words: 'he understandably had a bag-full of Oriental music with him, items and ideas he had picked up in Java, India, Bali and other exotic ports of call.' He also built up a collection of oriental percussion instruments. This seemed to kindle an interest in compositions inspired by oriental subjects, such as Josten's symphonic poem *Jungle*, and Eichheim's *Bali* variations.

In his interest in non-western musical cultures Stokowski shows himself in the forefront of 20th century musical thought. This century has seen the realisation that Western European musical culture is not supreme, and that other musical cultures have different ideas and concepts to offer. Debussy was profoundly influenced by the Javanese music he heard at the Paris World Exhibition in 1889, and later Messiaen was influenced by the Balinese gamelan orchestra. In fact Debussy's love of *sound for its own sake* is very similar to Stokowski's.

Perhaps there is another feature of oriental music, particularly the music of Bali, that influenced Stokowski. In Bali, certainly at the time of Stokowski's visit, music, the other arts, religion and life were inextricably fused. As Christopher Small states: 'Bali — that tiny populous isle lying to the east of Java across a narrow strait, and boasting one of the richest artistic traditions of all the human race. So all-pervasive, in fact, are all the arts that the Balinese have no word for art or artist — art is not regarded as in any way a separate activity but simply as a part of the Balinese concern for "doing things as well as possible".' Perhaps Stokowski saw in the East, in places such as Bali, a realisation of the ideal society mentioned in *Music for All of Us*, quoted earlier.

To end this section on a more amusing note, I quote from *Duke — a portrait of Duke Ellington* by Derek Jewell: 'Leopold Stokowski often came to hear the band at the Cotton Club. He was enthused at the time with ethnic music, wanting to incorporate Oriental and African styles within symphonic tone poems. "You and I should go to Africa and hear that music", he observed one evening to Ellington, who gave him a sardonic look and replied: "The only thing I could get in Africa that I haven't got now is fever" '.

## (3) ELECTRONIC INSTRUMENTS AND OTHER DEVICES

True to his adventurous spirit, Stokowski welcomed electronic musical instruments. He gave performances of pieces which included such instruments as the Thérmin and the Ondes Martenot. Stokowski also experimented with colour and music, which reached its peak in the film *Fantasia*. In 1926 Stokowski and the Philadelphia Orchestra gave a performance of Rimsky-Korsakov's *Scheherazade* with colour supplied by Thomas Wilfrid and his invention, the Clavilux. This machine produces colours on a screen and can project figures which incessantly change their shapes and colours. Percy Scholes wrote on this subject: 'There is, of course, nothing to prevent the use of the Clavilux in conjunction with music, but in such a use the moving colours would, so to speak, run in emotional parallel with the course of the music, not attempt to "translate" in any way its mere notes . . . . Such a treatment is, to say the least, quite as



legitimate as that by which the music (*Scheherazade*) has been "interpreted" in dance by the Russian Ballet.' Here are yet more examples of Stokowski's enquiring mind, and his readiness to experiment with new technologies and ideas.

#### CONCLUSION — STOKOWSKI TODAY: HIS LEGACY

Stokowski was a born conductor and a matchless builder of orchestras. Even his detractors would admit that, as the following acid comment from the conductor George Szell demonstrates: 'When Stokowski stops acting the Apollo Belvedere and concentrates on the music, one realizes what a great musician he might have been. A born conductor he always was.'

Stokowski *was* a born conductor, and also a *great* conductor, but his importance was that he was so much more — a man of ideas. I have tried to show in this article the range and importance of these ideas. His recordings, transcriptions and writings are the manifestations of these ideas, and it is these ideas themselves which are Stokowski's greatest legacy. This fact is already recognised: 'as time goes on Stokowski will be thought of more and more as one of the most influential *thinkers* of this century' (Ainslee Cox); 'his innovations are not yet sufficiently heeded, and it is for us to say now that the orchestra of the future will, ever more, discover Leopold Stokowski' (Hans Keller); 'when the history of twentieth century music is written and rewritten in years to come, Stokowski's name will be everywhere and inescapable' (Paul Robinson).

His musical ideas — freedom; beauty of sound; his championship of new technologies; his interest in new music; his concern for the music of the past and of other cultures; his concern to renew the ideas and message of the composer in a living performance — *are all of great importance to us now and in the future*. This is a great legacy indeed — but his ideas, based on his belief in humanitarianism, individualism, and the brotherhood of man, extend to the whole of human existence: 'Through music we see a vision, and something in us responds with intense longing — the never-ending thirst of the human soul for beauty — for the Ideal. In our hearts we know we are in touch with some of life's highest potentialities — we understand only dimly, but our inner voice tells us that in great music we are vibrating in tune with beauty that is eternal. When we reach its ultimate essence, music is the voice of the All — the divine melody — the cosmic rhythm — the universal harmony' (Leopold Stokowski).

ROGER D. TEBBET

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### Autumn Term 1983 Prizes

Cornelius Fisher Prize	JENNIFER CLARKSON
Clyti Mundy Song Recital Prize	FIONA ROSE
Accompanist Prize	MALCOLM MARTINEAU
Douglas Whittaker Chamber Music Prize	NICHOLAS VALLIS, SIAN DAVIES, ROLF HIND
Wind Ensemble Prize	ELIZABETH GIERMAHOWSKI, IMOGEN SMITH, ROSHAN HUGHES, GORDON LAING, JONATHAN WEST
Kathleen Long Chamber Music Prize	JUDITH NOCHOLDS, NEIL JOHNSTONE, HELEN ALDERSON

### Autumn Term 1983 Programmes

#### September 29

#### CHAMBER CONCERT

JEAN FRANÇAIX *Divertissement*; Ian Hardwick *oboe*, Nicholas Carpenter *clarinet*, John Potts *bassoon*. PURCELL 'Sweeter than roses', SCHUBERT 'Heidenroeslein', SCHUMANN 'Meine Rose', BRAHMS 'Mein Maedel hat einen Rosenmund', FAURE 'Les roses d'Ispahan', TRAD. 'Ye banks and braes', STEWART NASH 'Time of roses'; Eleanor Forbes *soprano*. Howard Southern *piano*. HENRI DUTILLEUX Sonata for piano; Joanna Lee *piano*. ANTHONY HEDGES Sonatina for Viola and Piano (1983); James Brown *viola*, Nicholas Capaldi *piano*. PROKOFIEV Six 'Visions Fugitives' from op. 22, and Toccata, op. 11; Stephen Finch *piano*.

#### October 3

#### INFORMAL CONCERT

DANIEL SPEER Sonata, WILLIAM BYRD Benedictus (from 'Mass for Four Voices'), TRAD. arr. GUNNINGHAM 'Scarborough Fair'; James Casey, Stephen Bainbridge, Christopher Fidler, Malcolm Gunningham *trombones*. GRIEG Violin Sonata; Julia McDonough *violin*, Richard Phillips *piano*. PURCELL Evening Hymn, and The Blessed Virgin's Expostulation; Susan Gorton *soprano*, Sophie Yates *harpsichord*. PIERRE MAX DUBOIS Lou Cascarelet Danses Provençales; Jacqueline Cooper *cor anglais*, Jane Evans and Deborah Jones *oboes*.

#### October 6

#### CHAMBER CONCERT

BRAHMS Sonata in F minor; Esther Georgie *clarinet*, Helen Choi *piano*. LISZT Concert Study 'Leggerezza', and CHOPIN Ballade no.4; Noriko Moroi *piano*. DUPARC 'Elégie', 'Soupir' and 'Chanson Triste'; Ross A.D. Campbell *baritone*, Llewellyn Rayappen *piano*. HINDEMITH Sonata for horn and piano; Stephen A. Bell *horn*, Katherine James *piano*.



**October 7**

**STRING ENSEMBLE PROGRAMME**

*conductor* RODNEY FRIEND

TELEMANN Suite, Don Quichotte; ELGAR Serenade; MOZART Divertimento, K136; MENDELSSOHN Symphony no.9 in C minor.

**October 10**

**INFORMAL CONCERT**

MOZART Piano Sonata, K.330; Nicholas Capaldi *piano*. MARIO CASTELNUOVO-TEDESCO Sonata for clarinet and piano; Carol Jones *clarinet*, Jayne Aspinall *piano*. CHOPIN Scherzo no.2; David Gowland *piano*. OLIVIER MESSIAEN Première Communion de la Vierge (1944); Stephen Topping *piano*.

**October 11**

**RECITAL in the MUSEUM**

by JOAN BENSON

GEORG CHRISTOPH WAGENSEIL Bells, JOHANN CASPAR FERDINAND FISCHER Fuga, JOHANN WILHELM HASSLER Sonata I, MOZART Adagio in C, J. C. BACH Menuett in C, MOZART Allegro in F, and HAYDN Allegro in C; *clavichord* by Dolmetsch (1894). HAYDN Variations in F minor, C. P. E. BACH Rondo in B flat, and Free Fantasie in C from Kenner und Liebhaber (1785); *grand pianoforte* by Broadwood (1799).

**October 11**

**THE RCM SINFONIA**

*conductor* CHRISTOPHER ADEY

SCHUMANN Overture: Manfred; Robin Fountain *conductor*. GLAZUNOV Violin Concerto; Rebecca Hirsch *violin*. BEETHOVEN Symphony no.5.

**October 13**

**STUDENTS' ASSOCIATION CHAMBER CONCERT**

MOZART Divertimento in E flat; Ian Hardwick *oboe*, Nicholas Carpenter *clarinet*, John Potts *bassoon*. CHOPIN Scherzo no.2; Alvin Moisey *piano*. RAVEL Ma mère l'Oye; Antonia Ognovsky and David Gowland *pianos*.

**October 17**

**INFORMAL CONCERT**

CHOPIN Nocturne in C minor, and DOHNANYI Rhapsody in C; Kevin Atkin *piano*. QUILTER Seven Elizabethan Lyrics; John Cogram *tenor*, Peter Bailey *piano*. SKRIABIN Sonata no.4, op.30; Francesca Lubenko *piano*. HANDEL Oboe Sonata in G minor; Marianne Malin *oboe*, Daniel Friedman *piano*. CHOPIN Ballade in A flat; Michael Stembridge *piano*.

**October 18**

**STUDENTS' ASSOCIATION LUNCHTIME CONCERT**

TELEMANN Concerto for Three Trumpets, Paul Edlin, Mark Bennett and Bob Farley *soloists*. SMETANA 'Vltava' from 'Ma Vlast'; The Vanbrugh Orchestra; Christopher Gayford *conductor*.

**October 19**

**THE RCM SINFONIETTA**

*conductor* JOHN FORSTER

ROSSINI Overture: The Italian Girl in Algiers. FINZI Concerto for Clarinet and Strings; Esther Georgie *clarinet*. DELIUS Prelude to Irmelin. HAYDN Symphony no.99 in E flat.

**October 20**

**CHAMBER CONCERT**

PROKOFIEV Sonata no.3; Alvin Moisey *piano*. TELEMANN Trio Sonata in C minor; Lucy Reid *flute*, Alison Rozario *violin*, Lynda Mayle *harpsichord*, Christopher Poffley *cello*. SAMUEL BARBER Piano Sonata op.22; Rolf Hind *piano*. EUGENE GOOSSENS Pastorale et Arlequinade, and MADELEINE DRING Trio; Nicholas Vallis *flute*, Sian Davies *oboe*, Rolf Hind *piano*. RAVEL Jeux d'eau and LISZT St. Francois de Paule marchant sur les flots; Judith Nockolds *piano*.

**October 27 and 28**

**OPERA INFORMALS**

CAVALLI realized LEPPARD Calisto, Excerpt from Act I; Sebastian Swane/James Norris Jove, Martin Oxenham/John Sear *Mercury*, Alison Charlton-West/Eleanor Forbes Calisto, Denis Lakey *Endymion*, Sandra Porter/Jane Cammack *Diana*, John McHugh Linfea, Mary Hill *piano*, Charles Kilpatrick *harpsichord*, Mark Dorrell *conductor*, Richard Gregson *director*. ECCLES Semele, Act II; Erin O'Hanlon/Alison Charlton-West *Iris*, Vickie Jaffee/Shelagh Stuchbery *Juno*, Fiona Rose/Anne Liebeck *Cupid*, Christine



Beaumont/Susan Burgess *Semele*, John Sear/Vitus Chan *Jupiter*, Susan Burgess, Anne Liebeck/Fiona Rose, Vickie Jaffee *Zephyrs*, Stewart Nash *piano*, Kay Lawrence *choreographer*, David Tod Boyd *conductor*, Bryan Drake, *director*.

**October 27 THE RCM SYMPHONY ORCHESTRA**

*conductor* LIONEL FRIEND

DELIUS In a Summer Garden. BRAHMS Serenade no.1. NIELSEN Symphony no.4.

**October 31 INFORMAL CONCERT**

WEBER Andante e Rondo Ungarese; Daniel Lyness *viola*, Margaret Ozanne *piano*. SCHUBERT Der Hirt auf dem Felsen; Eleanor Forbes *soprano*, David Gowland *clarinet*, Kathryn Bennett *piano*. SAINT-SAENS Fantaisie for violin and harp; Stephen Bryant *violin*, Nicola Broke *harp*. IRELAND Fantasy-Sonata; Diane Mason *clarinet*, Alvin Moisey *piano*.

**October 31 STUDENTS' ASSOCIATION ORCHESTRAL CONCERT**

TCHAIKOVSKY Polonaise from Eugene Onegin. Piano Concerto no.1; Robin Leighton-Boyce *piano*. Sleeping Beauty Ballet Music. 1812 Overture. Daniel Meyer *conductor*.

**November 1 STUDENTS' ASSOCIATION LUNCHTIME CONCERT**

ALBINONI Trumpet Concerto; Paul Edlin *trumpet*. HAYDN Symphony no.103 in E flat. The Vanbrugh Orchestra, Christopher Gayford *conductor*.

**November 7 INFORMAL CONCERT**

FINZI Earth and Air and Rain; James Hutton *baritone*, Christopher Ross *piano*. JOHN DOWLAND Lachrimae, and Queen Elizabeth's Galliard; Nizar Ismael *lute*. RAVEL Jeux d'eau, and IRELAND Rhapsody; Sujeeva Hapugalle *piano*. RAVEL Sonata; Rebecca Hirsch *violin*, Hsing-Chwen Hsin *piano*.

**November 10 THE RCM SINFONIETTA**

*conductor* JOHN FORSTER

SCHUBERT Symphony no.8. FRANK MARTIN Ballade for Flute and String Orchestra with Piano; Cynthia Bartlett *flute*, James Lisney *piano*. LISZT Piano Concerto no.2; Thomas Blach *piano*. BEETHOVEN Overture: Leonora no.3.

**November 14 INFORMAL CONCERT**

CHOPIN Three Waltzes, op.70; Nicholas Capaldi *piano*. WOLF Five songs; Elizabeth Chard *soprano*, Mark Dorrell *piano*. DEBUSSY Cloches à travers les Feuilles, and LISZT La Leggerezza; Paul Maher *piano*. WIENIAWSKI Polonaise Brillante; Daryl Griffith *violin*, Alvin Moisey *piano*. CHOPIN Polonaise-Fantaisie; Graham Smith *piano*.

**November 15 THE RCM SINFONIA**

*conductor* CHRISTOPHER ADEY

PAUL MAX EDLIN Jabberwocky, op.23 (first performance). BARTOK Piano Concerto no.2; Nicholas Unwin *soloist*. VAUGHAN WILLIAMS Symphony no.4.

**November 17 STUDENTS' ASSOCIATION LUNCHTIME CONCERT**

HAYDN Symphony no.44. VIVALDI Gloria in D; Eleanor Forbes, Sarah Poole and Delinne Isaacs *sopranos*, Stephen West *counter-tenor*, Brian Kay *conductor*.

**November 17 STRING ENSEMBLE PROGRAMME**

*conductor* RODNEY FRIEND

BACH Brandenburg Concerto no.3. TCHAIKOVSKY Andante Cantabile. HANDEL Concerto Grosso, op.6, no.1. PURCELL Chacony. BRITTEN Simple Symphony.

**November 18 THE TWENTIETH CENTURY ENSEMBLE**

*conductor* EDWIN ROXBURGH

BERNARD STEVENS Suite. JONATHAN LLOYD Waiting for Gozo. OLIVER KNUSSEN Ophelia Dances; OLIVIER MESSIAEN Et Expecto Resurrectionem Mortuorum.



**November 21**

**EARLY MUSIC GROUP CONCERT**

MATTHEW LOCKE Music for His Majestie's Cornetts and Sackbutts; Matthew Hart-Dyke and Robert Farley *cornetts*, Gary Davies, Christopher Fidler and Malcolm Gunningham *sackbutts*. DOWLAND Lachrimae, and Queen Elizabeth's Galliard; Nizar Ismael *lute*. DOWLAND Flow my tears, and Come again, sweet love; Simon Rendell *alto*, Clive Ungless *lute*, Sally Civval *bass viol*. ANON Le Rosignoll and Drewries Accordes, JOHN JOHNSON Flat Pavin, and Galliard to the Flatt Pavin; William Bradley and Clive Ungless *lutes*. GIOVANNI BASSANO Frais et gaillard, and FRESCOBALDI Canzona detta La Bernardinia; Adam Dopadlik *recorder*, Andrew Shenton *chamber organ*. JACQUES MOREL Chaconne in E minor; Caroline Kershaw *recorder*, Sally Civval *bass viol*, Sophie Yates *harpsichord*. CORELLI Concerto Grosso (Christmas Concerto), and TELEMANN Concerto in D for three trumpets and orchestra; Robert Farley, Matthew Hart-Dyke and Mark Bennett *trumpets*, Sophie Yates and Geoffrey Govier *continuo harpsichord*, London Colleges Baroque Orchestra directed by Catherine Mackintosh.

**November 22**

**THE PRESIDENT'S CONCERT**

BACH Fugue in G minor, and Brandenburg Suite (arr. Frackenhohl). PRAETORIUS (arr. Olsen) Cantata Domino; Mark Bennett and Ian Balmain *trumpets*, Paul Gardham *horn*, Martin Wilson *trombone*, Owen Slade *tuba*, Belinda Gordon *organ*. FRESCOBALDI-CASSADO Toccata; Liam Abramson *cello*, Maureen Parrington *piano*. MOZART Tamino's aria; John Graham-Hall *tenor*, Malcolm Martineau *piano*. SCHUBERT Allegro from Piano Trio, D.898; Rebecca Hirsch *violin*, Caroline Dearnley *cello*, James Lisney *piano*. ELGAR Serenade, and MOZART Divertimento, K.136; RCM String Ensemble, Rodney Friend *director*.

**November 24**

**THE RCM SYMPHONY ORCHESTRA**

*conductor* NORMAN DEL MAR

ELGAR Overture: In the South. RAVEL Pavane pour une enfante défunte; Daniel Meyer, *conductor*. BERG Sieben fruehe Lieder; Mari Williams *singer*. RIMSKY-KORSAKOV Scheherazade.

**November 29**

**RAM GUITAR FACULTY RECITAL**

DOWLAND Melancholy Galliard, My Lady Hunsdon's Puffe, and Fantasie in E; Christopher Ackland. BACH Prelude, Loure, and Gigue; Aran Edwards. GINASTERA Idilio crepuscular, and CASTELNUOVO-TEDESCO Prelude and Fugue in A minor; Richard Hand and Tracy Stephens. ALBENIZ Mallorca; Richard Hand. HENZE Drei Tentos; Alison Jackson. KRENEK Suite; Andrew Marlow. WALTON Five Bagatelles; Virginia Pearson.

**November 29**

**ROYALE BRASS**

*director* JOHN IVESON

COPLAND Fanfare for the Common Man. WALTON (arr. Crees) Spitfire Prelude and Fugue. MUSSORGSKY (arr. Howarth) Pictures at an Exhibition.

**November 29**

**PEPYS AND MUSIC**

*reader* J. W. LAMBERT

MATTHEW LOCKE Music for His Majesty's Sagbutts and Cornetts, and Lill from The Tempest. PELHAM HUMFREY Willow Song from Othello. THOMAS RAVENSCROFT Psalm 150. LOCKE Two Preludes for organ, and O Lord hear my prayer. HENRY LAWES Bid me but live. NICHOLAS LANIER Dialogue, I prithee keep my sheep. Two pieces from The Dancing Master (1651). LULLY Minuet from Le Bourgeois Gentilhomme. LOCKE Gavotte. JOHN BANISTER Sarabande. WILLIAM LAWES Suite no.5 for violin, bass viol and spinet. CHRISTOPHER SIMPSON Divisions on a ground in D. ANON The Simerons Dance. W. LAWES Sarabande. ANON Mitter Rant. W. LAWES Catch, Let's cast away care. Matthew Hart-Dyke and Robert Farley *cornetts*, Gary Davies, Christopher Fidler and Malcolm Gunningham *sackbutts*, Alison Rozario *baroque violin, kit*, Sally Civval *viol*, William Badley *lute*, Clive Ungless *theorbo*, Caroline Kershaw *recorder*, Sophie Yates *spinet, harpsichord*, David Bridges *organ*, Mary Hitch *soprano*, Simon Rendell *alto*, Stuart Wright *tenor*, Graeme Broadbent and Angus Macilwraith *basses*.



**November 30                    RCM CHAMBER CHOIR and SINFONIETTA**

HANDEL Messiah; Lorna Anderson, Christine Beaumont and Michele Hedge *sopranos*, Melanie Marshall, Simon Rendell, Nigel Short, Anne Szreter and Janice Wilson *altos*, John Cogram, Wills Morgan and Michael A. Smith *tenors*, Gerald Finley and Sebastian Swane *basses*, David Willcocks and Neil Kelley *continuo*.

**December 1    CHAMBER CONCERT**

REMO GIAZOTTO Adagio, and PURCELL Sonata in D; James Ghigi *trumpet*, Guy Harbottle *organ*. BEETHOVEN Sextet op.81b; Susanna Candlin and Elizabeth Whittam *violins*, Cathryn McCracken *viola*, Catherine Smith *cello*, Paul Gardham and Jeremy Rayment *horns*. DVORAK Dumky Trio; Raissa Ribeiro *violin*, Adam Hunter *cello*, Susan Brown *piano*. RACHMANINOV Two Preludes, and BALAKIREV Islamey; Andrew Barnett *piano*.

**December 1 and 2    OPERA SCHOOL**

RESPIGHI The Sleeping Beauty (libretto by Bistolfi, tr. Andrew Page); named characters played by Susan Burgess, Vickie Jaffee, Christine Beaumont, John Sear, Sebastian Swane, Alison Charlton-West, Deborah Nicholson, Martin Oxenham, Jane Cammack, James Norris, Sandra Porter, Shelagh Stuchbery, Fiona Rose, Eleanor Forbes, Wills Morgan, and John McHugh, with 'Frogs, Spiders, Fairies, Courtiers and Huntsmen'. RCM Sinfonia, David Tod Boyd *conductor*. David Gorringe *designer*, Neville Currier *lighting designer*, Kay Lawrence *director and choreographer*.

**December 6    RCM CHAMBER CHOIR and BRASS GROUP**  
**conductor                    SIR DAVID WILLCOCKS**

Festival of Nine Lessons and Carols; BACH Chorale Preludes, and MULET Carillon-Sortie; Neil Kelley *organ*.

**December 6    THE HAFFNER ORCHESTRA**  
**conductor                    GRANT LLEWELLYN**

DEBUSSY Valse 'La plus que lente'. MOZART Concerto in C minor K.491; Yonty Solomon *piano*. MOZART 'Haffner' Symphony K.385. The College's autograph manuscript of the concerto was displayed in the hall.



## REVIEWS

STRAVINSKY ON RECORD (CBS GM 31, 15 albums, 31 discs)

'The printed page is no longer regarded as self-sufficient, but is expected, as matter of course, to be supplemented by a recording.' (Stravinsky)

I am sure that in whatever kind of eternity Stravinsky now resides he will be casting angry looks at me for quoting the above passage, so much out of context that I have nearly managed to rob it of its irony. Nevertheless it is not an inappropriate opening for a discussion of the monumental reissue of Stravinsky's CBS recordings, which have recently been purchased by the RCM.

The possibilities and dangers of recordings seem to have fascinated Stravinsky for as much of his life as coincided with the gramophone record. It would have been almost impossible for any composer to have ignored the advantages and fascinations of recording, and for Stravinsky, despite reservations, they proved an irresistible magnet. Columbia did not secure all Stravinsky's recordings (in particular the early ones), though the intelligent spirit of Goddard Lieberson, for whom Stravinsky had the highest esteem, ensured they took most of the later performances. Stravinsky himself talks about performances growing and developing according to the times of their being performed. It would have been instructive to have had several of the earlier performances of major works stretching over a longer part of his career. There are for instance two other performances of *Oedipus Rex*, on which the narrator is Jean Cocteau, and there are more recordings of the *Rite of Spring* in which the players' familiarity with the score is as interesting as the guiding hand of the conductor. This box set, however, is not an exercise in discography, but a celebration and a memorial.

Because of the fixed intentionality of a score many composers have been tempted to record their own works, in order to transfer to disc the same immortality. They reckon without the intrinsic ephemerality of performances. Thus any claim that these performances by Stravinsky are definitive is self-contradictory. They are however, engaging, fascinating and always invigorating. Not all the performances are good in the narrow sense that intelligent and sensitive performers of the highest technical calibre have worked in a recording ambiance of unrivalled excellence. Other orchestras than the Columbia Symphony Orchestra have made more pleasant sounds; other choirs than the Gregg Smith singers have shown more refinement and control of tone; other performers have more command of the technical demands and greater imagination in their execution. These do not matter, however, as Stravinsky's works are made of marble, not plastic. They go deeper than the smoothness of the surface.

Stravinsky's performances have a kind of matter-of-fact detachment. However windmill-tilting it may have seemed, he disliked 'interpretations'. The job of the performer was to play exactly what was in front of him — no more, no less. Ignoring the possible ambiguities inherent in any score, Stravinsky regarded the performer as the servant of the score. This attitude was either confirmed or adopted as a result of famous performers 'romanticising' the scores. Stravinsky disliked lush and comfortable surfaces that covered empty spaces beneath. The general progress of his



career was away from the lustre of the early ballets to the stark constructivism of the *Requiem Canticles*. His performances reflect this in their minimal interpretation and matter-of-fact approach.

There is no wit in Stravinsky's interpretation, just statement (e.g. the end of the *Octet*); no selling, just presentation (e.g. *Petrushka*); no compromise, just exposition. A regular Gertrude Stein of the rostrum. When this worked it produced performances that have shaped and conditioned all subsequent understandings of the works. Who, for instance, has caught the urgency behind the detachment of the *Symphony in three movements* so well by just leaving the notes alone? Despite the balance, who else has captured, almost by nonchalance, the magisterial logic of the *Symphony of Psalms*? When recording these works, however, Stravinsky was perhaps not only at a peak but could count on the relative familiarity of his performers, if not with the actual notes then at least with the general idiom. With the later works, with their increasingly elusive style and dependence on more than precision, Stravinsky's hand seems less sure. Whether because they are more a collaboration with Robert Craft, whether because the performers could not do what he wanted, or whether because he himself was less sure about how to achieve what he wanted, or indeed was less sure of exactly what he did want, a performance such as that of the *Cantata* seems to lack conviction and persuasion. A great pity, since for every one performance of the *Cantata* (and similar works) there are a dozen of the *Rite*. (A great pity also, as there are a number of groups, such as the London Sinfonietta, who have brought new insights into their performances of these underplayed works, but have no Lieberon to commission complete recordings. Perhaps being on the shelves of the RCM these recordings will encourage choral and orchestral groups to perform these works and thus familiarise themselves and their audiences with their riches.)

A composer conducting his own works may not produce a technically assured performance but he will usually bring a distinctive authority. No laws can tell performers that they must know the performances of a composer, and they are free to ignore what they will. If wisdom and insight, however, are to triumph over complacent ignorance and self-congratulating intuition, these Stravinsky recordings will have to be reckoned with. They will remain the starting point for subsequent performances, and should need replacing by the RCM library every two, or less, years with fresh, unworn copies as the old ones are peeled from the turntable too fragile to be returned even to their sleeves. These reissues are indispensable, and it is to be hoped that repeated hearings of these works and their performances will make them for their students not 'dead but turned to stone.'

RODERICK SWANSTON

VOICE edited by Sir Keith Falkner (Yehudi Menuhin Music Guide; Macdonald £8.50 paperback)

This is one of a series on various individual musical instruments, plus an edition on musicology. However, this volume differs from the pattern of its predecessors which were generally written by one eminent executant, in having a host of different contributors, each with a special knowledge and experience of particular aspects of singers, singing and song.



## PART ONE THE SINGER AND THE VOICE

This covers a broad historical perspective, describes and illustrates the physiology, explaining basically what waggles where, when and why, gives the views of an Ear, Nose and Throat specialist with a lifelong professional experience of singers, and explores with a Neurologist the musical meeting of soul and senses which engenders ecstasy.

## PART TWO BECOMING A SINGER

This section follows the path from initial training through to the life of a professional, fully recognising that many different strands may be woven together to create the fabric of a career, especially in the early stages. Consequently it deals with a wide variety of possibilities available to supplement solo engagements, such as session singing in the recording studio, cathedral choirs, opera choruses, musicals, television commercials, etc.

There are also two contributions from the amateur point of view: one by a man with a lifelong devotion to choral singing, and the other from a woman who, having as a student been intent on a solo career, now finds herself happy and fulfilled in musical administration.

## PART THREE THE SINGER'S WORLD

This last part comprises well over half the book. Ten of its fifteen chapters take the song of a country, region or type, and deal with it in detail — language, history, repertoire, style, etc. — the writer being an acknowledged expert in that particular field. Most of Europe is covered, as is America.

There are also chapters on the study and preparation of an operatic role, working with singers from the conductor's standpoint, light opera, choral and vocal ensemble, and the accompanist and the singer.

Finally there is a section which refers briefly to the art of some legendary singers of the late 19th and early 20th centuries of whom recordings are extant, and a discography of much of the considerable repertoire referred to and recommended throughout the book.

It is not my intention to mention by name any of the distinguished company that Sir Keith has assembled. Many are figures of the highest international standing — indeed the list reads like a Who's Who in Music. However, what matters is that every contributor writes with the conviction and authority of experience. Because that experience may differ, of necessity their conclusions can vary.

Although many are familiar faces, I very much appreciate having a photograph and potted biography of each at the start of their offering. For some unaccountable reason, considering that besides the mammoth task of editing he has written a preface and three of the chapters, Sir Keith is excepted from this rule. I rang the publishers about what seems to me a glaring omission, and they said lamely that there is a photograph of him inside the dust jacket of the hard-back edition!

There is an abundance of information and technical detail, and yet the book is an easy and entertaining read. In some ways it is rather like a small reference library, as each chapter can stand as an entity in itself. So we have not a pot-pourri, where many perfumes are blended into a single final fragrance, but more a series of separate scents. Should you decide to sample them, you cannot but be richer for it. If you are a student, perhaps a big fish from a small pond, you will learn something of what swimming in the sea involves. If you have spent a lifetime studying, performing and teaching, you will close the book even more aware of how much the rich vein of song remains untapped. If you are an instrumentalist with a cavalier contempt for singers, who has perhaps sat in an orchestra wondering at how many notes you must play compared with the few that they sing and sometimes fuss about, you will gain an understanding of the peculiar and special difficulties that can arise when one's instrument is oneself, and will never again consider singing 'a soft option'. If your musical experience is mainly in the audience, you will discover just how much discipline and dedication is necessary to build the pyramid of knowledge, insight and facility on which the apex of performance rests.

ORIEL SUTHERLAND



**WILLIAM MATHIAS** *Rex Glorïae* — four Latin motets for unacc. mixed voices (OUP £1.75)

When Hindemith coined the term *Gebrauchsmusik* (i.e. *Music for Use*) he was anxious that his music should communicate to the mass population and not just to a small musically well-educated group. One of the most effective ways in which he achieved this was by writing in popular idioms, often with amateur performers in mind. William Mathias seems to be similarly anxious, and these motets reflect this concern; a particularly worthy one for the setting of sacred words. Written in response to a commission by the Ardwyn Singers in association with the Welsh Arts Council, they were first performed as part of the Stuttgart Choral Festival in May 1981. Despite this rather illustrious birth, there is very little in these four short movements that should present any difficulties to most amateur choirs (though the bottom C in the second basses at the end of the third movement does seem a little ambitious!)

The comparison to Hindemith, however, extends beyond the realms of musical ideology, and various technical similarities between the two composers emerge. Features like the cadences on to open fifths and the use of successive concordant fourths are unmistakably Hindemithian, yet, curiously, it is when this influence is most strongly felt, i.e. in the two outer movements (I and IV), that the music seems at its weakest. One of the disadvantages of Mathias' interpretation of this Neo-Classicism is that whereas in music of the Classical era the use of large amounts of prefabricated material, in order to achieve a sense of formal balance, was generally restricted to cadential approaches etc. (i.e. *after* the highest points of tension) in Mathias' music *his* prefabricated material (as the consecutive fourths eventually become) is also used at and in the approaches to climaxes, and consequently the effect of these sections is considerably diminished. One instance of this is the setting of the words 'et exsultet terra' in the first movement ('Laetentur Coeli') as a regular canon in fourths (bars 11 to 15).

The real strength of this music lies in the feeling for sonority in the other two movements (II and III). In the second movement, 'Victimae Paschali' (Sequence Hymn from the Mass for Easter Day), the effect of the solo soprano intoning the words of Mary above sustained choral clusters is thoroughly magical and provides an interesting contrast with the textural simplicity of the rather Brittenesque third movement, 'O Nata Lux'.

Mathias' self-professed intention 'to compose as clearly and directly as possible' is undoubtedly here achieved, and the 'effectiveness' of the work, particularly when performed in a generous acoustic, is unquestionable. Largely as a result of its immediacy, for both performer and listener, it is likely to receive regular performances, not just limited to the season of Easter (the fourth movement, after which the work is named, being a motet for Ascension Day). However, repeated hearings suggest that this immediacy is not bought entirely without the expense of a certain subtlety.

G. A. GOVIER

**HANDEL:** *There in blissful shades* ed. Franklin B. Zimmermann ('Musica da Camera' no. 58; OUP score and set of parts £6.95)

This is a new edition of a previously unpublished work of Handel, written as incidental music to Milton's *Comus*. It takes the form of a serenata; a form of entertainment peculiar to the 18th century, loosely applied to mean a small scale secular cantata. The work is for three voices; soprano, mezzo-soprano and bass, with accompaniment of two oboes, two violins and continuo. The edition does not supply a separate part for the oboes, suggesting that they should double either the voices or the violins.

The work comprises an aria for each singer and a chorus to be sung after each aria. Every movement of the serenata was reworked and added to the *Occasional Oratorio* of 1745-6. The arias all flow quite pleasantly, with only the soprano aria perhaps suffering from excessive repetition. The chorus is in three parts, and can be sung either by the solo voices or by a choir, in which case the strings should be augmented.

The edition is well printed, clearly and meticulously marked. The editor has provided a preface that is at once scholarly and useful to the practical musician for matters of performance. He has also provided tasteful suggestions for ornamentation and a sensible,



well-constructed continuo part. The only reservation one may have about this work in performance is that one might feel that the arias would fare better separately than the work as a whole, because the chorus is rather lengthy and musically lightweight to be heard three times narrowly separated by the arias.

LAURIE STRAS

**MARCO PALLIS:** *Eight Part-Songs and Divisions upon a Ground for Viols* (Thames Publishing £1.50 and £6.00 for complete set respectively)

The *Eight Part-Songs* is a collection of settings of German poems from such pens as Hoffmansthal's and Goethe's, but the inspiration for the music comes from an earlier era. Seven of the settings are secular part-songs, preceded in the volume by a chorale. They are written in a style that recalls German Renaissance composers such as Scheidt and Schuetz, with a concern for linear independence mingled with a gentle use of homophony.

The harmonic language of the pieces rarely goes beyond the acceptably dissonant, and any rhythmic nuances would soon lose their difficulty with practice, making them quite feasible for a well-rehearsed ensemble. There are some points to consider, however, before investing in this volume. Firstly, the English translations are sometimes unsatisfactory because of inaccuracy, where only slight changes would render them more faithful to the German and more singable. Secondly, there are three settings of the same poem grouped together as the second, third and fourth songs. The settings are so similar, both in rhythm and basic harmonic premise, that to publish all three in a volume with only five other pieces to offer seems surprising.

Apart from the first chorale, the part-songs are meant specifically for limited forces of one voice to a part or a small vocal ensemble. The composer suggests that if accompaniment should be necessary then it should be provided by a chamber organ or a consort of viols. This reinforces the Renaissance flavour of the pieces and suggests that their most probable use would be as a slight change of pace for singers and audience in a programme of early vocal music.

The *Divisions upon a Ground* is a collection of six sets of divisions: four for bass viol and two for treble viol. All are intended for performance with a keyboard instrument (chamber organ or harpsichord) and basso continuo. Students of the viol family should welcome these additions to their repertoire for their technical challenges to both soloist and ensemble. It should be noted that it is partly due to Mr Pallis that the Royal College should be able to accommodate any viol players at all, for it was his donation of several viols that led to the expansion of what is now the Early Music Department.

By and large, the pieces follow the formulae laid out by Christopher Simpson in *The Division Viol* for rhythmic and melodic invention as well as some double divisions for both string instruments. The keyboard part is written out complete with its own 'divisions'; handy for the student, but perhaps a trifle unfaithful to the spirit of the divisions, which should always sound at least partially improvised. The music is well presented, both in score and with both string parts printed on one sheet, which one may consider subliminally conducive to better ensemble playing. Two of the sets are suggested for transposition for tenor viol.

One clue to the inspiration of the music lies in the individual dedications of the pieces. Each is dedicated to a member of the English Consort of viols, as they were in the 1960s. The pieces vary greatly in mood and technical difficulty, which suggests that, as well as being written to suit the ability of the dedicatee, they also might be character studies of the individual players.

LAURIE STRAS

**THE YOUNG BASSOONIST:** three volumes of graded arrangements for bassoon and piano by Sidney Lawton (OUP £2.95 per volume).

It is now a common practice to offer the beginner an inducement or 'carrot' in the form of an accompaniment for even the first faltering effort. If this method of tempting the tyro helps to sustain interest it should be encouraged, because for most players there is a lonely struggle until a standard is reached where the pleasures of music-making with others can be enjoyed.



The three volumes contain well-chosen pieces arranged in increasing difficulty, from simple tunes using the easiest notes below the break, to some taxing tenor arias.

Inevitably some of the better-known melodies sound strange when they are played a couple of octaves lower than usual, but the accompaniments keep well clear of the solo line.

Some of the harmonies in Book 1 sound adventurous and might be a distraction to a beginner struggling to play in tune, but in general this set of attractive volumes will give encouragement and pleasure as well as a respite from the demands of the tutor and study book.

GEOFFREY GAMBOLD

## WILLIAM CROFT: COMPLETE ORGAN WORKS

ed. Richard Platt (OUP £3.75)

The present volume is a revision of Richard Platt's 1976 edition of Croft's organ music. In 1976 the music was presented in two slim volumes (neither more than 20pp), but now, very sensibly, it has been rearranged under one cover. The revision became necessary after Platt encountered new sources which threw new light on two of the voluntaries, and provided a whole new section to Voluntary IX.

The importance of this collection is that it shows the transition between the style of Blow and Purcell and that of Stanley and Walond. Thus, in a group of 13 voluntaries we have seven which maintain one tempo throughout, of which several are fugal. The remaining six start with a slow section leading to a faster one, and of these, four have a double bar between the sections. Of particular interest are Voluntaries III, IX and X. Voluntary III has a Purcellian flavour and uses a dialogue between the trumpet and cremona stops in the fast section. I am tempted to agree with John Caldwell that whether the effect is sublime or comic depends entirely upon the quality and tuning of the stops themselves. In Voluntary IX the cornet stop is used, alternating between the right and left hand, as a solo in the slow section, the second section being marked 'Full Organ'. Voluntary X is the nearest in style to the typical C18 voluntary with a slow section followed by a faster with cornet solo in the right hand and contrasting passages to be played on the 'under keys'.

In this revised edition Platt has taken the opportunity to correct a number of mistakes that appeared in the earlier one, but there are still some points that cause concern. Firstly, he makes no attempt to suggest how the performer should tackle the passages where the left hand goes below the modern compass. This often happens where a simple octave adjustment would ruin the line (e.g. p.17 bar 40). Secondly, there are several places where I would question Platt's decision to construct part writing (e.g. p.25 bars 33-5). Lastly, a number of dubious harmonies have been corrected in the revised edition, but one in particular (p.9 bar 13) has crept in since the original version.

Here then is a collection of much interest historically, but as none of the sources is autographed and many are copies, and also considering that two important sources came to Platt's attention so soon after the first version appeared, perhaps it is rather dangerous to entitle the volume 'Complete Organ Works'.

RICHARD LYNE

## LITHUANIAN DANCE by Rimsky-Korsakov, arr. for Band by Ivan C. Phillips (Full Score and Parts \$35 [no U.K. price indicated] OUP)

This is a well-produced arrangement for full concert (wind) band of a short dance from Rimsky-Korsakov's opera *Mlada*. Mr. Phillips' scoring is very craftsmanlike, being as musical as it is practical. The consistent 'cueing' of bassoon, saxophone and fourth horn passages into other parts suggests that a performance of this piece would be possible without these instruments — a useful consideration for those bands which do not boast a full complement of players. Individual parts are interesting without being unduly difficult. Although in my copy of the score the occasional dynamic marking is unclear or missing altogether, (e.g. bassoons' bars 22, 25 and 28 are presumably marked 'sfz'; triangle's bar 115 should read 'ff') the production of both score and parts is generally excellent, and it is to be hoped that further OUP releases will continue the trend.

This lively little piece should find much favour as an encore or 'programme-filler' although, by my reckoning, 195 bars of two-four at minim equals 120 does not add up to the three and a half minutes projected duration.

ANDREW PEARCE



**ROYAL COLLEGIAN NEWS**

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